

A NEW VARIORUM EDITION

OF

SHAKESPEARE

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*THE TRAGEDIE*

*OF*

*CYMBELINE*

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EDITED BY

HORACE HOWARD FURNESS

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**26438**

PHILADELPHIA

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IN MEMORIAM



## FOREWORD

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THE last letter written to me by DR FURNESS on August 10, 1912, three days before his death, contains, in reference to this his final work, words far fitter than any I might write to serve as an introduction to the present volume. Thus he wrote:—‘All the Commentary is ready for the printer, and Preface almost ready. The Source of the Plot, and Date of Composition, all finished and type-written. I’ve many a time gone to press when I’ve been not nearly as ready as I am now with *Cym*’ I have considered it best to present the volume as left by its Editor, and have, therefore, not ventured to supply the articles on Stage History of the Play, Actors’ Interpretations, or the List of Books consulted. The Index—indispensable to these volumes—has been compiled by Dr Benson B. Charles, of the University of Pennsylvania.

H H F, JR

*October, 1913*



## P R E F A C E

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‘THIS play has many just sentiments, some natural dialogues, and some pleasing scenes, but they are obtained at the expense of much incongruity

‘To remark the folly of the fiction, the absurdity of the conduct, the confusion of the names and manners of different times, and the impossibility of the events in any system of life were to waste criticism upon unresisting imbecility, upon faults too evident for detection, and too gross for aggravation’ Time was when my youthful eyes were dazzled by the charms of Imogen, that my only comment on this note by Dr Johnson was irrepressible laughter,—so stately was it in its language, so patronising in its tone, and so purblind in its appreciation of one whose name Dr Johnson could never, never have imagined would be pronounced ‘the greatest in all literature’ Time brings in its revenges, however, and if grizzling hair the brain doth clear, what clarifying results may not be expected from hair snow-white? It is even so Laughter died away into a smile, the smile lapsed into a sad brow, and the wrinkled brow into a vague assent Ay, Dr Johnson was right in his estimate of this play of *Cymbeline*,—the sweetest, tenderest, profoundest of almost all the immortal galaxy.

If, then, this play be open to such a criticism as Dr Johnson’s, which by one eminent critic\* has been pronounced ‘true’ and even ‘moderate,’ whence comes then this deterioration? It can be only indirectly due to advancing years Although forty-six years of age can hardly inaugurate physical or intellectual senility, yet into that span there may have been compressed an emotional life far outspanning the Psalmist’s threescore years and ten Indeed, it is not difficult to fancy that at this period there may have crept into Shakespeare’s study of imagination a certain weariness of soul in contemplating in review the vast throng of his dream-children. What possible joy can thrill the human breast that he has not experienced and revealed? What pain or anguish, remorse or guilt that can rack the soul has he not vicariously borne? And now a sufficing harvest of fame is his,

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\* See *Shakespeare*, by Walter Raleigh, 1909, p 142

and honest wealth, accompanied by honour, love, obedience, and troops of friends Thus at last, safe moored within a waveless bay, what more has life to offer?

But inaction is not rest, and I can most reverently fancy that he is once more allured by the joy of creation when by chance there falls in his way the old, old story of a husband convinced, through villainy, of his wife's infidelity Thereupon there begins to live and breathe before him the heavenly Imogen, fair as Miranda, in colour warmer than Hermione The woman tempted him and he fell,—to the infinite happiness of all

For a secondary plot anything will do, only let its scene and time be remote enough to allow free scope in manners and customs. Holmshed, the faithful old standby, will quickly enough furnish all that is needed As for the tedious drudgery of the minor characters, is there not many a friend who will assume all this portion of the task? When my fancy thus works I do not forget what enthusiastic Leonard Digges, who must have been one of Shakespeare's ardent young admirers, says on this very subject, that Shakespeare does not

'Plagiàri-like from others gleane,  
Nor begges he from each witty friend a Scene  
To peece his Acts with, all that he doth write,  
Is pure his owne, plot, language exquisite.'

We of this day, however, know better, and love Shakespeare with a truer respect than even his warm-hearted friend There are scenes on scenes in many of the Plays which no love for Shakespeare can be so blind as not to see that they could never have been written by him. 'That some portions' [of *Troilus and Cressida*], says Dyce,\* 'particularly towards the end, are from the pen of a very inferior dramatist is unquestionable.' SPEDDING has conclusively proved that there is a joint authorship—Shakespeare and Fletcher—in *Henry the Eighth*.† FLEAY has shown that only a portion of *Timon* is by Shakespeare,‡ and Tennyson maintained the same in regard to *Pericles*.§ Thus, then, I believe that *Cymbeline* grew,—the joint work of two minds; and in studying it the uncritical position is forced on us of claiming for Shakespeare all that is good and abandoning to the unknown assist-

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\* *Works*, vol vi, p 2

† *Shakespeare Society Transactions*, 1874, p 1

‡ See *op cit*, p 130

§ See *op cit*, p 252.

ant all that is weak or trivial, or, in short, all that Dr Johnson condemns

• Regarded broadly, I believe that the Imogen love story and all that immediately touched it interested Shakespeare deeply, the Cymbeline portion was turned over to the assistant, who at times grew vainglorious and inserted here and there, even on the ground sacred to Imogen, lines and sentiments that shine by their dulness. Nay, one whole character was, I think, confided to him. It is Belarius—who bored Shakespeare. To rehabilitate that hoary scoundrel was not (I may not say) too great a task for Shakespeare, but one that would divert him from fairer and more entrancing subjects. He, therefore, permitted his fellow-craftsman to convert into a sanctimonious braggart a man who, for a personal affront, committed a crime against humanity as black as may be found, and an act of treachery against the State so foul that death by torture would have been, for that era, the sole amends. This treason Belarius did not commit unwittingly. He knew it was treason and acknowledged it\*. And he knew well enough that in stealing the King's sons he crushed a father's heart, and the more agonising the father's tears, the more highly he exulted in his success.† And finally, as the lowest abyss of his baseness, he has the brazen effrontery to demand of Cymbeline payment in cash for his sons' board during all the years they have been stolen‡. To be sure, he adds that he will return the money as soon as it is paid. Not he. Once a thief, always a thief. He is not for an instant to be trusted.

Of course, I would not be understood as asserting that Shakespeare had no part or lot in the Holinshed scenes. Here and there throughout our course, first on one side and then on the other, we feel the unerring noiseless stroke that keeps the canoe headed straight for the goal.

In the Fifth Act a masque is given, which from Pope's day to the present is regarded by a large majority of editors and critics as an intrusive insertion by some hand not Shakespeare's. STEEVENS termed it 'contemptible nonsense'. Although this eminent editor may not be far wrong on the present occasion, we cannot but remember that he it was that asserted that the 'strongest act of Parliament that 'could be framed would fail to compel' us to read the *Sonnets*. STAUNTON called it 'pitiful mummery,' and there is many another uncomplimentary remark by eminent critics. In discussing his treatment of

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\* Act V, sc. v, line 411.

† Act V, sc. v, lines 411-413.

‡ Act V, sc. v, line 386.

the Text, Pope, in his excellent *Preface*, explains that 'some suspected 'passages which are excessively bad and which seem interpolations 'by being so inserted that one can entirely omit them without any 'chasm, or deficiency in the context, are degraded to the bottom of 'the page' To this degradation to the foot of his page Pope has subjected the whole of this 'excessively bad' masque If an audacious hand has thus dared to thrust its fingers into one of Shakespeare's wonderful scenes, and interpolate nigh a hundred lines, may we not suspect that no sense of sacrilege would restrain it from similar interpolations elsewhere? I do not say it is always the same hand, but it is *a* hand which had a faith in its own cunning greater than in Shakespeare's And it is these intrusions, sometimes inane and sometimes silly, which in the aggregate possibly prompted some of the allusions in Dr Johnson's criticism

No consideration for the solemnity of hour or for consistency of character restrains the interpolator, who had evidently a knack for rhyming, and liked a jingle at the end of a scene. For instance, in the Sixth Scene of the First Act, when the desperate character of the Queen is for the first time fully revealed to us in all its enormity, and there are dark intimations that Imogen is to be killed by poison, she sounds Pisanio to see if she can make him her accomplice, and leaves him with the ominous expression, uttered with penetrating significance, 'Think on my words' After the door has closed behind her Pisanio says, with equal significance, 'And shall do!' and we receive instant relief in this assurance that he sees through her evil designs, and will remain staunch and true to Imogen and to Posthumus. And then comes in the interloper with his jarring tag:

*'But when to my good lord, I prove untrue  
I'll choke myself, there's all I'll do for you.'*

Were this play a comedy, these lines would be well enough. They superfluously make assurance double sure. But the atmosphere is as tragic up to the very last scene as any downright tragedies; there is not a comic character in it, and to give a comic turn to any speech of Pisanio, on whose weary, faithful shoulders so much of the tragedy rests, is, as it seems to me, utterly unShakespearian.

Again, it is rather too late a day to urge the truth to themselves of all of Shakespeare's characters; they are always perfectly consistent; they may in fleeting expressions bear the impress of Elizabethan times, as Imogen in her intensest agony may refer to Æneas and to Sinon,



whose faithful stories were told in the pictured tapestries of her childhood, and whose names instinctively now rise to her lips as best expressing her breaking heart. But what I mean is that Shakespeare does not put ethical problems of life into the mouth of a born fool or stupid dolt. Yet, mark the following passage, and say, if you can, that Shakespeare ever could have wished us to believe that an 'ass' like Cloten—who cannot take two from twenty, for his heart and leave eighteen—could have moralised the time and the effect of saint-seducing gold.

*'Cloten* If she be up, I'll speak with her if not  
 Let her lie still and dream by your leave, ho  
 I know her women are about her what  
 If I do line one of their hands, 'tis gold  
 Which buys admittance (oft it doth) *yea, and makes*  
*Diana's rangers false themselves, yield up*  
*Their deer to the' stand o' th' stealer and 'tis gold*  
*Which makes the true-man kill'd, and saves the thief*  
*Nay sometimes hangs both Thief, and true-man what*  
*Can it not do and undo? I will make*  
*One of her women lawyer to me, for*  
*I yet not understand the case my selfe*  
 By your leave'—II, iii, 70-82

There are instances, possibly even more gross than this, where sentiments utterly foreign to their characters or to their experience in life are ascribed to the speakers. Thus, in the exquisite lament over Imogen by young Arviragus, whose thoughts dwell on the flower-like beauty of his lovely sister, and he tells of pale primroses, and the azured harebells, and the leafy eglantine with which he could cover her, and then—

*'the ruddock would*  
 With charitable bill (*O bill sore-shaming*  
*Those rich-left heirs that let their fathers lie*  
*Without a monument).*'—IV, ii, 292, etc

Had the interpolator no wit, manners, nor modesty to put such a simile into the mouth of a sorrowing youth who had been from his swathing clothes housed in a rock? And, as though unwilling that Arviragus should be solitary in the use of impossible allusions, the interpolator

gives to Guiderius a reference which is quite as foreign to any possible knowledge that the mountain-bred youth could have acquired. It is in the same scene a few lines further on, where the younger brother proposes to sing the Dirge, although their voices have got the mannish crack. (Would Shakespeare have made this mistake? Guiderius was now twenty-three and Arviragus twenty-one. If it be urged that the only youths in the company at the Globe at that time capable of playing the parts of these two brothers had the 'mannish crack,' I can only say that this is to set a limit to Shakespeare's resources in framing palliations for such deficiencies, which I for one refuse to set. He probably encountered the same deficiency in *Twelfth Night*, where the song that Viola should sing was most adroitly shifted to the skill of Feste.) Guiderius, however, refuses to attempt to sing, but says

'I'll weepe and word it with thee,  
For notes of sorrow, out of tune, are worse  
Than Priests and Fanes that lie.'

Apart from the absurdity (of which Shakespeare could never, never, never have been guilty) that a false note in music betokened false sorrow, what could Guiderius have known of priests, be they truthful or lying? Or what of fanes, either hallowed or fictitious, when he had never seen a church? Not of such are Shakespeare's oversights made.

Amid these surreptitious interpolations it is refreshing to come across one which openly proclaims itself a quotation. Why there should be this spasmodic honesty it is not easy to divine. Though the favour be small, yet we should be grateful. In the Second Scene of the Fourth Act, Imogen, broken in heart and body, begs Belarius and the two youths to set forth on their daily hunt without regard to her, for she is 'very sick', they must not stay behind on her account, society is no comfort to one not sociable, and then, with an exquisite attempt at self-forgetting cheerfulness, she adds, 'I am not very sick since I can reason of it.' Each of the youths in turn protest their love and devotion to the fascinating boy. The elder, Guiderius, asserts that he loves him as much as his own father, Belarius. The younger, Arviragus, of a temperament more poetic and sentimental than his brother, goes further and says that he loves him better than his father

'O noble strain!' muses Belarius aside,  
'O worthiness of nature! breed of greatness!

"Cowards father cowards and base things sire base,  
 "Nature hath meal and bran, contempt and grace  
 I'm not their father, yet who this should be  
 Doth miracle itself, loved before me  
 'Tis the ninth hour of morn '

The inverted commas here mark the honest man. Let us not tarnish his virtue by the suggestion that to shift elsewhere the paternity of such commonplace twaddle is not devoid of shrewdness. This mode of indicating a quotation, which, I believe, has not been here retained in the text of any modern edition, is to be found occasionally in the Folio. Mr SIMPSON, in his excellent and observant little book on *Shakespearean Punctuation*, has noted four or five examples of it.

The *insanabile emendandi cocæthes* is not alleviated, however, by any inverted commas, a recrudescence of the ailment, aggravated by an attack of rhyme, at times befalls on most inopportune occasions, even while Imogen is speaking. Thus, in the scene just quoted, a few lines further on, Imogen says aside

'These are kind creatures! Gods, what lies I have heard!  
 Our courtiers say all's savage but at court,  
 Experience, O, thou disprovest report!  
*Th' imperious seas breed monsters, for the dish*  
*Poor tributary rivers as sweet fish*  
 I am sick still, heart-sick. Pisanio,  
 I'll now taste thy drug '

Scant wonder that the poor child was sick.

Not even an occasion more serious than this, nay, even more solemn, could restrain the interpolator's sacrilegious hands. Again, in this same scene, as Belarius and Guiderius are returning to the cave they hear the plaintive sighing of the 'solemn music' of an Æolian harp, and Belarius exclaims,

'My ingenious instrument!  
 Hark, Polydore, it sounds! But what occasion  
 Hath Cadwal now to give it motion? Hark!  
*Guiderius.* Is he at home?  
*Belarius.* He went from hence even now.  
*Guiderius.* What does he mean? since death of my dear'st Mother  
 It did not speak before. All solemn things

Should answer solemn accidents    *The matter?*  
*Triumphs for nothing and lamenting toys*  
*Is jollity for apes and grief for boys*  
 Is Cadwal mad?

After such exhibitions of pressing in where angels tread, can we be surprised that a jingling tag, with the monotonous rhyme of 'must' and 'dust,' is appended to three of the stanzas of 'The Dirge'? After the first stanza is there, in the assertion that 'golden lads and girls 'all must like chimney-sweepers come to dust,' a feeble jocosity intended in the reference to the dust of the chimney-sweeper's bag? No suggestion is too trifling or too bad. And any one who would believe that Shakespeare could have written the lack-luster line 'All lovers 'young, *all lovers must*' will believe anything. Unquestionably the author of the word 'consign,' in the phrase 'consign to thee,' would have been most grateful to Dr Johnson for devising a meaning for it, he knew of none himself.

Rhymes occurring in blank verse are suspicious, especially if pompously enunciating a commonplace. Thus,

*'Imogen* Your life, good master,  
 Must shuffle for itself  
*Lucius* The boy disdains me,  
 He leaves me, scorns me, *Briefly die their joys,*  
*That place them in the truth of girls and boys.*  
 Why stands he so perplex'd?'—V, v, 125, etc.

The omission of the lines in italics leaves a hardly perceptible gap in the metre.

In the following passage I mistrust the concluding lines. It is in the First Scene of the last Act,—a scene whereof it is impossible to exaggerate the dramatic importance. We meet Posthumus for the first time since Iachimo's triumph and since his unpardonable distrust of Imogen and brutal commands to Pisanio. And although we have not seen him, yet every fresh sorrow that has befallen Imogen has quickened our hot anger against the cause of it. Now, however, as we draw towards a serene close of the tragedy, more lenient feelings towards Posthumus must be the harbingers of peace. We must see the devotion of a love so triumphant that every thought of sin is cast away and the object of it accepted by the throned gods. There must be the revelation of a repentance so profound that its only expia-

tion is death, every phrase, every word must stamp this high resolve, and every phrase, every word that does not bear this stamp weakens the impression and blurs our sympathy

"Tis enough

That, Britain, I have killed thy mistress-piece,  
I'll give no wound to thee Therefore, good heavens,  
Hear patiently my purpose, I'll disrobe myself  
Of these Italian weeds, and suit myself  
As does a Britain peasant, so I'll fight  
Against the part I come with, so I'll die  
For thee, O Imogen, even for whom my life  
Is, every breath, a death, and this, unknown,  
Pitied nor hated, to the face of peril  
Myself I'll dedicate *Let me make men know  
More valour in me than my habits show  
Gods, put the strength o' the Leonati in me!  
To shame the guise of the world, I will begin  
The fashion less without and more within.'*

Can anything allay the good precedence more effectually than these last four or five lines? It was not then, it appears, to die unknown and unpitied for Imogen's dear sake that he put on a peasant's dress, but to show off and make people stare This braggart *poseur* would be dressed as a beggar and fight like a lion Instead of seeking death, he would give it, and, by thus winning so much cheap admiration, he—he, whose every breath was death for Imogen's sake, would—Heaven save the mark!—set the fashion of bad clothes to offset good fighting!

The last line of the Fourth Scene of the Second Act jars in the reading, and seems to me an excrescence of the interpolator.

*'Posthumus* I'll write against them  
Detest them, curse them, yet 'tis greater skill  
In a true hate, to pray they have their will;  
*The very devils cannot plague them better'*

Were this a solitary example, it would not be worth the mention. It is given here for cumulative effect.

I doubt the genuineness of the whole of the following passage Its metaphors are forced and involved, and in the reference to 'winds that sailors rail at' there is an allusion that no inland, mountain-bred youth would ever dream of:

*Arvir* Nobly he yokes  
 A smiling with a sigh, as if the sigh  
 Was what it was, for not being such a smile,  
 The smile mocking the sigh, that it would fly  
 From so divine a temple, to commix  
 With winds that sailors rail at  
*Gund* I do note  
 That grief and patience rooted in him both,  
 Mingle their spurs together  
*Arvir* Grow patience!  
 And let the stinking elder, grief, untwine  
 His perishing root with the increasing vine  
*Bel.* It is great morning—Come away!—IV, ii, 70, etc.

Finally, the last scene of all has been most highly extolled for the marvelous dramatic skill wherewith all the characters, without any violation of probability, are brought together and all dramatic knots are untied. The scene is not, however, flawless. There are, I think, two passages where the trail of the interpolator may be traced. One is where the Soothsayer is called in to explain the 'label' which the interpolator had left on Posthumus's bosom, the label and its explanation are merely vapid, and as they are compressed within forty lines they may be stoically endured.

The other passage, however, involves a fault not so readily condoned, although in both cases the sovereign's remedy is omission. If what Dr Johnson said of *Henry the Eighth* be true, that 'the genius of Shakespeare comes in and goes out with Katherine,' it may be asserted, I think, with equal truth that in the present play this same genius comes in and goes out with Imogen. While she is before us we have eyes and ears and hearts and thoughts only for her. And as, in this last scene, we approach the crisis of her fate and mark her heaving breast, with her whole soul sitting in those eyes which are fastened on Iachimo, and every feature glowing in the triumph of a mystery now solved, and hear once more the tones of that dear voice, agonised yet heavenly, and, with her, we are smitten to the earth by that blind hand, who of us, who has ever felt what it is to love or be loved, but knows that with the first glimmer of returning consciousness there is the one sole impulse to spring into those arms, now stretched in staggering welcome, with the glad cry that here again was love as firm as earth's rocky base? Instead of this, what has the wretched interpolator given us? With reviving consciousness Imogen begins an unseemly squabble with

Pisano! About a drug! It made her ill! Then poor old doddering Cornelius must needs be brought forward, and must tell again in prosy words what he had told us all once before, even to the very same reference to 'cats and dogs! All this while poor Posthumus has nothing to do but shift first on one foot and then on the other, and listen open-eyed to Imogen's quarrel about some mysterious poison. When at last Pisano's and Cornelius's explanation has satisfied Imogen, and the curiosity of Belarius and Guiderius and Arviragus is allayed about the boy Fidele, then Imogen arises and, it is to be hoped, after carefully dusting her clothes (I marvel that the interpolator did not insert this tidy act as a stage direction), she turns at last to Posthumus

Oxen and wainropes cannot hail me to the conviction that the passages which I have specified in the foregoing pages are Shakespeare's. Whose they are I care neither to know nor even to surmise. I know only that they are not Shakespeare's

From the earliest editorial days, the days of Pope, as I have already remarked, gross inequalities have been recognised in this play. To account for them it has been suggested in modern days that it was written by Shakespeare at different periods of his life, begun in youth, possibly, and revised in his maturer prime. Let those believe it who list. For myself, by no stretch of imagination can I picture Shakespeare young enough (and we know him in pretty early youth in *Venus and Adonis* and in *Lucrece*) to be so devoid of dramatic instinct, so barren of poesy as to intermingle within the limit of a single play such heights of poetry and depths of 'unresisting imbecility'

In the course of conversation between two Gentlemen at the opening of the play it is stated that Imogen is 'wedded' to Posthumus, and again that the latter is banished because he had 'married' Imogen. And Imogen herself in the next scene says, 'a Wedded-Lady, That hath her Husband banish'd: O that Husband,' and further, in the last Act, exclaims to Posthumus, 'why did you throw your wedded lady from you?' If Imogen were thus irrevocably married, how is it that the Queen plots to force her son Cloten on Imogen as a husband, and Cloten himself woos her to be his wife? How can she be married to another while Posthumus is alive? He is merely banished. But does not the Queen here supply a solution to the problem? She says in effect that Pisano as long as he lives will be a witness, or a 'remembrancer,' possibly the only witness, to the 'handfasting' between Posthumus and Imogen. Their marriage was not then complete. It was merely a 'trothplight,' and, not having been blest by Holy Church, was not irre-

vocable,—certainly not if royal influence be brought to bear. When Cloten (II, iii) woos Imogen, not once did she appeal to the insuperable barrier of her marriage. That the Handfasting was to her a ceremony as holy as marriage itself is evident by her calling Cloten a 'profane fellow' when he had asserted that her pretended contract with Posthumus was no contract, at least among royalties, as he says, although among the common people a self-figured knot, such as a 'handfast' is, might be deemed an impediment. Among the legal depositions taken for the violation of Trothplight, printed by Furnivall in his *Essay on Child-Marriages*, &c (E. E. T. Soc., p. lxxx, foot-note, 1897), there is one which sets forth the ceremony of hand-fasting: '22 July, 1563, . . . the said Gilberte, holding Margery by the hand, said, "I Gilberte, take the, Margery, to be my wedded wief" & the said, Margery, said likewise, she holding the said Gilberte by the hand, and they witnes, seynge them handfast and trougt-plightid, thought it ynoughe, but Gilberte would be more sure, and sware upon a boke which the clerk, at the instance of the said Gilberte, send for, and the said Margery and Gilberte sware upon the boke & the said Margery swore she would neuer wedd any other man but the said Gilberte. and after that, they kissed, and so went into the clarkes house, and Dined together after.'

In the chronology of these plays,—a subject which cannot add anything to their inherent charm, and wherein I am by nature incapacitated to take more than a tepid interest,—it is conceded, with an unusual degree of unanimity, that *The Winter's Tale*, *The Tempest*, and the present play are among the latest written by Shakespeare. So different are they from the Comedies, the Tragedies, and the Historical Plays, in substance and in form, that they have been placed in a class by themselves and styled the 'Romantic Plays,' or 'the Romances.' In the distinguishing characteristic of their form, such as involved and elliptical sentences, condensed thought, and somewhat erratic versification, *Cymbeline* is held to be most pronounced, and, of the three, it is also considered the earliest. To account for these inequalities, or differences in style from preceding plays, various causes have been assigned,—riper years with a broader outlook on life and a profounder philosophy, or it has been supposed that the play was left unfinished and another and inferior hand had completed it; again, that it had been begun many years earlier, abandoned, and finished later,\* without erasing the youthful passages. These causes may be all well found. They do not, however, satisfy me. I do not object to

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\* See *Appendix*, p. 445.



accepting the condensed and elliptical sentences as an indication of the wisdom of the years which bring the philosophic calm, but it is impossible to believe that Shakespeare would have uttered in any year of his life such trivial improprieties as I have specified above. As to the fable and its dramatic treatment, there is, so it is alleged, a divergence between the Romantic Plays (and *Cymbeline* in particular) and Shakespeare's earlier plays so wide that it can be accounted for, so it is maintained, only on the supposition that it is due to some external influence. This influence is to be found, so it has been stoutly and very ably argued,\* in the tragi-comedy of *Phlaster*, by Beaumont and Fletcher, which was acted some time before 1610, at The Globe Theatre, by 'his Majestie's Servants,' that is, before Shakespeare's own audience and by his own company. For the preceding seven or eight years the town had been abundantly supplied with Comedies, Tragedies, and Historical Plays, and here was now a play, built on different and novel lines, which achieved an instant and extraordinary success. There was in it but very slight development of character, almost none at all, it might be said, the close of each Act left the audience at a fever-heat; the heavens grew darker and darker until no ray of light seemed possible, when of a sudden in the final Act the sun shone out from a cloudless sky, and through it all from first to last there gleamed and glinted a sweet idyllic devotion forgetful of self and lost in love. The sight of such a dramatic treatment, seeking mainly immediate effect, coupled with a very, very close approach to tragedy, and stamped with the instant approval of the public, must give a professional dramatist pause if he wished to do his duty to his employers. To Shakespeare it gave such a pause, and the result was—so it is urged—*Cymbeline*.

Those who dislike the thought that Shakespeare was an imitator, so glibly and speedily, must appeal to chronology to decide the priority in the case of the two dramas,—only to be met with chagrin. For neither play can the date be decided with certainty, and for both the only authoritative external date is the year 1610. Dr Forman saw *Cymbeline* acted 'at the glob' in 1610,† and in a book called *Scourge of Folly*, by John Davies, of Hereford, whereof the solitary date is that it was entered at the Stationers' Register October 8, 1610,‡ there is a wretched epigram on 'Love lies ableeding,' etc., addressed 'to the 'Well Deserving Mr John Fletcher'.' Thus chronology, in one of the

\* See *The Influence of Beaumont and Fletcher on Shakespeare*, by Ashley H. Thorndike, Ph D, 1901—*Appendix*, p. 443.

† See *Appendix*, p. 445.

‡ See *Appendix*, p. 443.

few cases where it is of importance, deserts us altogether, and we must abandon any attempt to decide whether or not Shakespeare, consciously or unconsciously, imitated the twin poets. In this dilemma may not those who wish to claim priority for Shakespeare appeal, I will not say to the past history of the respective poets, because those who uphold *Philaster* as the original maintain that *Cymbeline* is composed on new lines, but to the power, originality, and ultimate success of the two dramas. This last point is capable of a proof more undeniable than the two others. *Philaster* would not to-day draw an audience for its inherent charm, its fable is forgotten, its very name is unknown. Were it even put upon the stage it is doubtful whether or not the exquisite charm of Euphrasia would avail to make a hero tolerable who could wound, almost unto death, two women who idolised him. The temptation is irresistible to refer here, maugre its inappropriateness, to the most, most touching lines of Euphrasia, who in trying to allay *Philaster's* repentance for having wounded her (killed her, as he believes) soothes him with the words.

‘Alas, my lord, my life is not a thing  
Worthy your noble thoughts! ’tis not a life,  
’Tis but a piece of childhood thrown away.’\*

It is no wish of mine to say one word in dispraise of *Philaster*. It is a noble drama, the first, according to Dryden, to bring Beaumont and Fletcher into fame, and it continued, for more than a hundred years, to be highly popular. The causes, however, of its present eclipse are not far to seek.

I have spoken of public success as a test of superiority, and if of superiority, then, possibly, of priority, to which those may appeal who are anxious to believe that *Philaster* followed *Cymbeline*. Personally, however, I am not of those who have any anxiety on this score. Shakespeare so towers above all other dramatists in his pride of place that no questions of priority or of imitation or of plagiarism reach him. Secure in this faith, we can afford to listen with interest to whatever may be urged in favour of the humbler circle about him. ‘Shakespeare,’ says HAZLITT, ‘towered above his fellows, “in shape and gesture “proudly eminent,” but he was one of a race of giants, the tallest, the “strongest, the most graceful and beautiful of them; but it was a common and a noble brood.”† Dyce quotes this sentence, with the

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\* *Philaster*, V, ii, 14.

† *Lectures on the Dram. Lit. of the Age of Elizabeth*, p. 12, ed. 1840.

following comment 'A falser remark, I conceive, has seldom been 'made by critic Shakespeare is not only immeasurably superior to 'the dramatists of his time in creative power, in insight into the human 'heart, and in profound thought, but he is, moreover, utterly unlike 'them in almost every respect,—unlike them in his method of develop- 'ing character, in his diction, in his versification '\*

Whatever betide at the hand of the jade Chronology, or of any iconoclast, no wave of anxiety for Shakespeare need roll across our peaceful breast. And here I am so forcibly reminded of a passage in one of SYDNEY SMITH's *Lectures* that I cannot forebear quoting it, *longissimo intervallo*, be it understood, from any frivolous disrespect on my part, it is in his *Lecture On the Faculties of Animals, as compared with those of Men* 'I confess I feel myself so much at my ease about 'the superiority of mankind,—I have such a marked and decided 'contempt for the understanding of every baboon I have yet seen,— 'I feel so sure that the blue ape with a tail will never rival us in poetry, 'painting, and music,—that I see no reason whatever why justice 'may not be done to the few fragments of soul and tatters of under- 'standing which they may really possess I have sometimes, per- 'haps, felt a little uneasy at Exeter 'Change, from contrasting the 'monkeys with the 'prentice boys who are teasing them, but a few 'pages of Locke or a few lines of Milton have always restored me to 'tranquillity, and convinced me that the superiority of man had 'nothing to fear'

Be it not supposed that Shakespeare is to be held as flawless, that he is utterly *hors de concours*, even in his eminent domain of knowledge of human nature. Yet even here we must be cautious May it not be urged that human nature has not been forever the same? When every atom in the world around us is in a state of flux, is our nature a solitary exception? When all else is shifting, are we alone stable? Our education has been in vain if we have not departed widely from the nature of our forebears. When Imogen, in her hour of keenest anguish, with her heart torn by ineffable torture, appeals to Æneas as a prototype of Posthumus, and finds a parallel to his perfidy only in the false tears of Sinon, are we, forsooth, to pronounce her classical allusions as untrue to human nature and condemn her distraction as mock heroics? Is it not merely because our childhood has not been passed in halls and chambers where every picture on the tapestried walls portrays some classical story, which becomes ineradicable in our minds, and recurs to us forever after as the fittest expressions of our deepest

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\* *Works of Shakespeare*, vol. 1, p 130, 1866, 2d ed

emotions? Possibly the criticism which denounces Shakespeare's inveterate love of playing on words may have a better show of justice. When Lady Macbeth says that if Duncan bleed she must 'gild the 'faces of the grooms withal, For it must seem their guilt,' does she here intentionally make a pun? I think not. But even if she did, the worst that can be urged is that a pun was to Shakespeare, in Dr Johnson's words, the fatal Cleopatra, for which he lost the world and was content to lose it. It is one of his idiosyncrasies and we must put up with it. Has he not himself taught us that a friend should bear a friend's infirmities?

## Dramatis Personæ

CYMBELINE, *King of Britain.*

2

Cloten, *Son to the Queen by a former Husband.*

1 As first given by Rowe Om Ff

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2 Cymbeline] The original of this character in history is Cunobelinus. There is, however, as Professor T F Tout says (*Dict of Nat Biog*, s v), 'nothing but the name in common between the historical and the poetical King, for the plot of *Cymbeline* is only partially derived from the legendary history of Cunobelinus that Shakespeare found in Holinshed's *Chronicle* [see Appendix, *Source of the Plot*], and that even has no claim to historic truth' Inasmuch as Shakespeare wrote dramas and not histories, historic truth was of small moment either to him or to his audience—or is it to us, here and now—HERTZBERG (*Introd*, p 298) observes that the name is first found as 'Cinobellinus' in Suetonius (*Caligula*, 44), and that during his reign Christ was born Moreover, Hertzberg considers it worthy of Italics that 'not a single extant author *has stated that Cymbeline carried on war with the Romans, except Shakespeare*' Dramatic purposes are adequately served when, by the use of a primitive name, our thoughts are transferred to primitive times, and an atmosphere is thereby created half real and half legendary, wherein we are prepared to accept characters and events beyond the scope of our ordinary life—ED —BOSWELL-STONE (p 6) Holinshed's *Chronicles* contain all the historical or pseudo-historical matter which appears in Shakespeare's *Tragedy of Cymbeline* The historic Cunobelinus, son of Tasciovanus, was a King of the Britons, whose capital was Camulodunum (Colchester) In A D 40 Cunobelin's son, Adminius, whom he had banished, made a submission to Caligula which the Emperor affected to regard as equivalent to a surrender of the whole island, but nothing was then done to assert the imperial authority Cunobelin was dead when, in A D 43, Aulus Plautius was sent by Claudius to subdue Britain, and the Romans were opposed by the late king's sons, Togodumnus and the renowned Caractacus These are the sole authentic particulars relating to Cunobelin, besides the evidence derived from his coins—ULRICI (II, 170) Cymbeline, the husband, father, and king,—who is more or less directly affected by the complications in the lives of all the others, hence, as it were, the point where all the radii of the wide circle meet, and from which they in the first instance proceed, and upon whom everything turns, although he himself appears the least active,—he forms the quiescent centre of the action, and in his undutiful lassitude and passiveness regulates the fortunes of all, but is ultimately obliged to take all their fortunes upon himself The drama very justly, therefore, bears his name.

3. Cloten] If Shakespeare derived a portion of the plot of the present play

Leonatus Posthumus,	{ A Gentleman in love with the Princess, and privately Mar- ried to her.	4 6
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5, 6 *Leonatus Posthumus* to her] Posthumus, a noble gentleman, Husband to Imogen Cap

from Holinshed's *Historie of England*, which Hertzberg, however, denies, it is possible that he also read the brief history prefixed to the *Description of Britaine*, by Harrison, at least that portion which refers to the same Epoch. If this be so, he must have noted (p. 117, col. a, line 73, ed. 1587) that after the death of Ferrex and Porrex, 'Cloten, by all writers, was the next inheritor of the whole Empire. But after the death of this Cloten, his sonne Dunwallo Mulmutius made warre vpon these foure kings. In token of which victories he caused himselfe to be crowned with a crown of gold, the verie first of that metall (if anye at all were before in vse) that was worne among the kings of this nation.' (See 111, 1, 64-67, *post*.) Then, a few lines before this mention of Cloten, three times there occurs a reference to 'Morgan,' who was 'one of the heirs of Ebranke.' Again on the next page (118, b, line 67) we find, 'Marius, the sonne of Aruragus, being king of all Britaine' etc.—RUGGLES (p. 28, *note*) finds certain resemblances between the person and character of Cloten and the description of Claudius by Suetonius [Cap. xxx, xxxii, xxxiv], but I cannot, I fear, accept them as sufficiently numerous or as close as to warrant more than a haphazard similarity in one or two details, both may have been devoted to games of chance, but assuredly Cloten could hardly have followed Claudius in writing a book on the subject.—ED

5 *Leonatus*] This name, according to MALONE, followed by FLEAY (*Manual*, 53), 'is from Sidney's *Arcadia*, which Shakespeare used for his *Lear*.' 'Leonato' is a character in *Much Ado*, where the scene is laid in Italy. In changing the scene to Britain and to Roman times, could not Shakespeare's 'small Latin' suffice to change 'Leonato' to 'Leonatus'? Is Sidney to have the sole right to select his own names?—ED

5 *Posthumus*] In the Latin adjective the penult is, of course, short, but is it not conceivable that Shakespeare regarded it as compound of *post* and *humus*, vaguely connecting *humus* and *burial*, and, therefore, throughout the play places the accent on the second syllable, and had he not ample right to place it where he pleased? The Latin adjective may be *posthumus*, and it will; the proper name is *Posthúmus*. Just as the accent in *The Tempest* is Stéfano, and in *The Mer of Ven* it is Stéphano.—RITSON asserted that in two lines the accent is correctly placed—the first is I, 1, 52 'To his protection, calls him Posthumus Leonatus.' 'Leonatus' may be left out of the scansion altogether, as a proper name (see Dyce's note on I, 1, 52). The line must then be read with 'protection,' not as a trisyllable, as Ritson erroneously read it, but as a quadrisyllable. The ictus then falls in the penult of *Posthúmus*. The second line is IV, ii, 400, where Imogen, in the agony of her belief that the headless corpse beside her is her husband's, shrieks: 'Stroke the main top! Oh Posthumus, alas.' Here Ritson is right, if no allowance is to be made for Imogen's horror as the truth gradually dawns on her.—CAPPELL tried to mend the line by reading 'Posthúmus, Oh,' but there really is no need; the slight pause before 'oh' is all sufficient to throw the accustomed accent on the dear name. The Anonymous author of *A New Study of Shakespeare*,

Guiderius,	{	<i>Disguis'd under the Names of</i> Polidore	7
Arviragus,			
Bellarius,	{	<i>A Banish'd Lord, disguis'd under the name</i> of Morgan.	10
Philario,			
<i>An Italian, Friend to Posthumus</i>			

7 Disguis'd]	Sons to Cymbeline,	Cap Polydore, Var '73 et seq
disguis'd Knt		9 Bellarius] Belarius Theob et seq
Polidore]	Paladour, Theob, +	

wherein a connection is traced between the plays and the Platonic philosophy through *The Mysteries*, suggests that 'in this name there may be a profound intention, connected with some *masculine birth of time*, involved in the poet's art, some *Posthumus birth of time*' What this portentous masculine birth may be I have been, with all diligence and a mind as open to conviction as Danae to the stars, unable to discover The page is 338, and I trust that the undeterred zealous student may be more fortunate than the present Ed

7 Polidore] STEEVENS, in a note on 'Paladour,' III, iii, 95, remarks 'The old copy of the play (except here, where it may be only a blunder of the printer) calls the eldest son of Cymbeline, Polydore as often as the name occurs, and yet there are some who may ask whether it is not more likely that the printer should have blundered in the other places, than that he should have hit upon such an uncommon name as 'Paladour' in this first instance *Paladour* was the ancient name for *Shaftsbury* So in *A meeting Dialogue-wise betweene Nature, the Phoenix, and the Turle Dove*, by R. Chester, 1601 'This noble King builded faire *Caer-guent*, Now cleped *Winchester* of worthie fame, And at Mount *Paladour* he built his Tent, That after-ages *Shaftsburie* hath to name'—[p 27, ed Grosart]—MALONE I believe *Polydore* is the true reading In Holinshed, where is an account of Cymbeline, *Polydore* (i e, Polydore Virgil) is often quoted in the margin, and this probably suggested the name to Shakespeare—STEEVENS The translations of both Homer and Virgil would have afforded Shakespeare the name of Polydore

8 Arviragus] HERTZBERG is the earliest, I think, to note that Juvenal (*Sat*, IV, 127) gives this as the name of a distinguished British soldier. The penult in Juvenal is short 'Excidet Arviragus Peregrina 'st bellua cernis,' but Shakespeare makes it long (see III, iii, 105) See note above on Cloten 'The name Cadwal,' says Malone (III, iii, 95), 'is found in an ancient poem, entitled *The strange Birth, honorable Coronation, and most unhappie Death of famous Arthur King of Brytaine*, by Robert Chester, 1601 "And foure Kings before him did abide, *Angisell* King of stout *Albania*, And *Cadual* King of *Venedocia* "'—[p 50, ed Grosart]

9. Bellarius] THÜMMEL (*Jahrbuch*, xviii, 140) When the enemy to his country is at hand, with Fatherland and King in danger, the leonine courage of aforetime breaks forth in this hoary headed Hero 'Have with you, boys; If in your country wars you chance to die, That is my bed too, lads, and there I'll lie'—[IV, iv, 62] Alongside of his boys he flings himself upon the foe and saves that Britain whereof the Throne had banished him A through and through Germanic nature, defiant and gentle, of steel-tried courage and an affectionate heart withal!

10 Morgan] See note on *Cloten*, above

Iachimo, <i>Friend to Philario.</i>	12
Caius Lucius, <i>Ambassador from Rome.</i>	
Pisanio, <i>Servant to Posthumus.</i>	
A French Gentleman, <i>Friend to Philario.</i>	15
Cornelius, <i>A Doctor, Servant to the Queen.</i>	

## 14. Servant] Gentleman Cap.

12. Iachimo] MALONE: The name of *Giacomo* occurs in *The Two Gentlemen of Venice*, a novel, which immediately follows that of *Romeo and Julietta* in the second tome of Painter's *Palace of Pleasure*, 1567.—GERVINUS (ii, 274): This name sounds like a diminutive of *Iago*, and the bearer resembles him in his way of thinking of men.—THEO. ELZE (*Jahrbuch*, xv, 260): Iachimo, with the accent on the antepenult, belongs to that list of foreign names where, in English, the accent is changed, such as *Rómeo*, *Desdemóna*, etc. In several plays where the scene is not laid in Italy, Shakespeare introduces Italian names. Of course, in *Twelfth Night*, where the scene is laid in Illyria, and in the *Com. of Err.*, in Ephesus, we can understand the use of Italian names. But it is noteworthy that, on the other hand, in *Meas. for Meas.*, where the scene is Vienna, we meet with Angelo, Escalus (derived from the French rendering of Scala, Escale), Claudio, Lucio, Bernadino, names which do not occur in the Novel whence the play is taken. Our wonder is still further aroused at finding that Shakespeare does not scruple to introduce into *Cymbeline*, which belongs to primitive times, this peculiar name, *Iachimo*, which clearly corresponds to the Italian *Gioachino*. But when, however, we reflect that Rome and Italy are very properly the reason for this rather strange selection, no such reason will avail to explain the occurrence of Italian names in *Hamlet*, such as *Bernardo*, *Francisco*, *Horatio*, *Baptista* (as a woman's name), and even an Italianate *Rynaldo* (Old German *Raginolt*, that is Reinold, Italian *Rinaldo*). To be sure, this Italianising fashion in names is found in Shakespeare's predecessors, but what was the reason that moved Shakespeare to adopt this infantile custom, and expand it to an extreme? It could not have been, assuredly, mere homage to a poetic fashion; was it some special predilection for Italy and for what was Italian? And whence did it come?

13. Caius Lucius] Holinshed might have suggested *Lucius* on more than one page, but HERTZBERG says (*Introd.*, p. 295) that Shakespeare was not likely, of his own motion, to hit upon forming one name, *Caius Lucius*, out of two prænomens, against all ancient Roman custom. Hertzberg disbelieves in Holinshed as the original source of *Cymbeline*, but goes further back, to Holinshed's sources. But if he has suggested where the original erroneous combination, *Caius Lucius*, is to be found, it has escaped me. I cannot avoid the conviction that such a refinement of classical scholarship as Hertzberg demands was entirely unknown to Shakespeare, and that even if the oversight had been made known to him, he would probably have retained it.—ED.

16. Cornelius] BUCKNILL (p. 227): Cornelius was the name of the physician to Charles V, who gained European reputation by curing the Emperor of gout and general ill habit of body. It seems more probable, therefore, that Shakespeare adopted the name from this source, than from the more classic one of Cornelius Celsus.



Two Gentlemen

17

Queen, *Wife to Cymbeline.*

Imogen, *Daughter to Cymbeline by a former Queen.*

Helen, *Woman to Imogen.*

20

*Lords, Ladies, Roman Senators, Tribunes, Ghosts, a*

17 *Lords, of Cymbeline's Court, four,*

*Gentlemen, of the same, two,*

*two Britain Captains, an Attendant, Messenger, and two*

*Jailers*

} Added by Cap

21 *Ghosts] Spirits, in the Vision, of Sicilius Leonatus, his Wife, and two Sons, Father, Mother, and Brothers to Posthumus and Jupiter Cap*

19 Imogen] FLETCHER (p 42) In bringing ourselves to feel, as well as understand, the character of anyone of Shakespeare's more ideal heroines, we should begin with considering the very form and sound of her name, for in them we shall commonly find the keynote, as it were, to the whole rich piece of harmony developed in her person, language, sentiments, and conduct In the present instance, resolving to give in one delightful being, 'a local habitation and a name' to 'all the qualities that man Loves woman for, besides that hook of wiving, Fairness which strikes the eye,'—resolving to give to that sweet ideal of feminine excellence all possible prominence and elevation by combining it with, and making it proof against, the possession of the most exalted rank,—it would seem as if the very revolving in his mind of this intended quintessence of feminine beauty and dignity, physical, moral, and intellectual, had caused his inmost and most exquisite spirit to breathe out spontaneously the name of *Imogen*—a word all nobleness and sweetness, all classic elegance and romantic charm 'Sweet Imogen' ever and anon, throughout this drama, comes delicately on our ear, even as the softest note swept fitfully from an Æolian lyre And as 'her breathing perfumes the chamber,' even so does her spirit lend fragrance, and warmth, and punty, and elevation to the whole body of this nobly romantic play —[MALONE observes that 'Holnshed furnished Shakespeare with his name, which in the old black letter is scarcely distinguished from *Innogen*, the wife of Brute, King of Britain' I do not wish to gainsay Malone's assertion, especially since he may have had before him the first edition of Holnshed, wherein the black letter may have been more obscure than in my copy, that of 1587, the second edition The name occurs there only three times (*Hist of England*, ii, p 8, b), and of these one is in large white letter, in all three the name is distinctly *Innogen*, a softened form of the *Ignogen* of Layamon's *Brute* It seems hardly possible that Shakespeare could have obtained 'Imogen' from Holnshed Moreover, Dr Simon Forman, in his account of a performance of this play which he witnessed during Shakespeare's lifetime, gives the name as unmistakably *Innogen* which is also the name of the wife of another *Leonatus*, or rather *Leonato* in *Much Ado*, who, albeit she does not afterward appear in the play, enters, according to the First Folio, in the very first scene Verily, it seems that if *Imogen* be a misprint for *Innogen*, our debt for it is due to the compositors of the First Folio, in this particular play, the name is found nowhere else The testimony of Forman is almost decisive in favour of *Innogen*, and with its suggestion of *Innocence*, it certainly has a charm,—and a very great charm But at

*Soothsayer, Captains, Soldiers, Messengers, and* 22  
*other Attendants*

SCENE, *for some Part of the first, second, and third Acts,*  
*lyes in Rome , for the rest of the Play, in Britain* 25

22 Soldiers] *Soldiers, etc , a Dutch Gentleman, a Spanish Gentleman Musicians, Cap*

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this late day, when from boyhood our heart-strings have been woven around  
*Imogen*, to turn to *Innogen* would make earth's base seem stubble    Ep ]

# THE TRAGEDIE OF CYMBELINE.

## *Actus Primus Scæna Prima*

*Enter two Gentlemen*

I. *Gent*

5



Ou do not meet a man but Frownes  
Our bloods no more obey the Heauens  
Then our Courtiers :  
Still seeme, as do's the Kings.

9

1 TRAGEDIE] TRAGEDY Ff  
3 Scœna] Scœna F<sub>2</sub> Scœna F<sub>3</sub>F<sub>4</sub>  
A Palace Rowe Cymbeline's  
Palace in Britain Pope A Part of the  
Royal Garden to Cymbeline's Palace  
Capell Britan The Garden behind  
Cymbeline's Palace Steevens  
6-8 Y<sup>Ou</sup> Courtiers] Two lines, end-  
ing *bloods Courtiers* Rowe et seq  
6 *do*] *doe* F<sub>2</sub>  
*man*] *man*, Warb Johns Cap  
Varr Mal Ran Steev Varr Coll  
*Frownes*] *frownes* F<sub>2</sub> *frowns*  
F<sub>3</sub>F<sub>4</sub>, Rowe, Pope, Han *frowns*  
Theob et seq  
7 *Our bloods*] *Our blouds* F<sub>3</sub>F<sub>4</sub> *than*  
*our looks* Herr (p 135)

7 *no more*] *Not more* Walker, Huds  
*Heauens*] *heavens* F<sub>2</sub>F<sub>3</sub> *Heavens*  
F<sub>4</sub> *Heav'ns* Rowe  
8 *Then*] *Than* F<sub>4</sub>  
*Courtiers*] *courtiers*' Var '73,  
Sta *courtiers*', Var 78, '85, Ran  
*Courtiers* Tyrwhitt, Var '21, Knt, Coll  
Sing Dyce, Cam Wh 11, Ingl Dtn  
9 *Still*] *But* Rowe, Pope, Warb Han  
*seeme,*] *seeme* Ff, Pope, Han Knt,  
et seq  
*do's the Kings*] *do the King's*  
Han Sta *does the king* Tyrwhitt,  
Knt, Coll Coll (MS), Sing Dyce,  
White, Del Cam Glo Clarke, Huds  
Dtn, Dowden, Herford, Rlfe, Gollancz,  
Wyatt

2 Cymbeline] COLERIDGE (p 345) There is a great significancy in the names of Shakespeare's plays In *Twelfth Night*, *Mid N D*, *As You Like It*, and *Wint Tale* the total effect is produced by a co-ordination of the characters as in a wreath of flowers But in *Coriol*, *Lear*, *Rom & Jul*, *Hamlet*, *Othello*, &c, the effect arises from the subordination of all to one, either as the prominent person or the principal object *Cymbeline* is the only exception, and even that has its advantages in preparing the audience for the chaos of time, place, and costume by throwing the date back into a fabulous King's reign — OHLE (p 62) [Inasmuch as all critics are generally agreed in discerning a welding together, unusually artistic and skilful, of heterogeneous elements in this play] it seems to me that, in these circumstances, it is not out of place to ask, as a preliminary question, what is the

## [2 Cymbeline]

connecting thread, the woof, of it? The answer is not easy, it is clear enough that he who gives the title to the play is cast completely into the shade by Posthumus and Imogen. We must not, however, allow the hint to pass unheeded which is supplied us even by the wrongful naming of the play by the poet. It is extremely probable that the bearer of the title rôle constituted the oldest and chiefest constituent of the piece, possibly, in the course of time he gradually lapsed into his present secondary position. Accordingly, it would follow readily enough from this sufficing reason that King Cymbeline and his fate represent, —to use our former simile,—the thread of the original treatment and the other characters the woof, that is, that they were subsequently added and became connected and interwoven with Cymbeline, until finally they overtopped and obscured him, the new and young gods have always suppressed the old —WHITT (p. 281). We pronounce the name of this play *Sim-be-leen*, but its proper pronunciation is *Kim-be-line*. [For man who heard the play 'at the glob' in Shakespeare's day evidently did not there hear its 'proper pronunciation,' else, with his phonetic spelling, he would not have spelled it *Cymbalin* or *Cimbalin*, and, in one instance, *Cambalin* —ED.]

3 SCÆNA PRIMA] ECCLES. No circumstance appears which can be supposed to mark the particular time of the day when the action of this play commences.

4 Enter ] BULLOCK (p. 267). One of these gentlemen must have been as ignorant of matters as if he had come from another country. The facts related must have been known to the poorest peasant, for they concerned the King's own family, and incidents that had lately taken place and with which people's ears were still tingling. In the play we have two Italians, a Roman, a Frenchman, etc. Why not have named the speakers a British Gentleman and a Foreigner? [See ECCLES, line 73, *post*.]

5. 1 Gent] DELIUS (*Sh. Soc. Trans.*, '75-'76, p. 213), in an Essay on *Shakespeare's Use of Narration*, remarks that 'if Shakespeare had dramatised all the circumstances narrated by the First Gentleman he would have doubled the length of the play [which is true], but hardly have made it more interesting or artistic [which is doubtful].'

7-9 our bloods . . . Kings] In hearing these lines on the stage, we find no difficulty, we at once gather from them that our moods are no more dependent on the state of the weather than courtiers are dependent on the state of the King's moods,—as the Heavens affect us so the King affects his courtiers; the King frowns and immediately all his courtiers frown. It is almost a commonplace, and parallels may be found throughout literature ancient and modern. But when, in the closet, we analyse the lines as they stand in the Folio, the case is altered, and the passage, even to Dr Johnson, becomes 'so difficult that commentators may differ concerning it without animosity or shame.' The earliest editor to change the text was Sir Thomas Hanmer, who, as speaker of the House of Commons, may have acquired the art of reducing verbiage to conciseness, and, undeterred by the scholastic *ductus literarum*, or the *dursor lectio*, boldly, without comment, gave as the true text 'Our looks No more obey the heart ev'n than our courtiers, But seem as do the King's'. This reading Dr Johnson befittingly pronounced 'licentious,' and added, 'but it makes the sense clear, and leaves the reader an easy passage.'—WARBURTON sneered at it, however, by saying that it 'ventured too far' [this, from Warburton!]. He then proceeds to retain and improve the thought and sentiment by reading 'our brows No more obey the heavens,' etc., because it

## [7-9 Our bloods as do's the Kings]

had just been asserted that everybody was *frowning*, and because 'though the *blood* may be affected with the weather, yet that affection is discovered not by change of *colour*, but by change of *countenance*' This reason is so 'obscure and perplexed' that we may well agree with Dr Johnson in 'suspecting some injury of the press' It may be worth while to note that the sagacious THEOBALD (Nichol's *Illust*, II, 264) accepted Warburton's 'brows,' in his private correspondence with Warburton, and even suggested as an addition to the text '*they are courtiers*,' because 'to say their brows were courtiers, in conformity with the King's, I think is not very hard, and may seem grounded on Alexander's courtiers affecting to be wry-necked' He did not, however, adopt his friend's emendation in his edition, or even allude to it, we may, therefore, conclude that his added emendation was withdrawn—Dr JOHNSON, having criticised his predecessors, 'tells his own opinion,' which is, that the lines stand as they were originally written, and that a paraphrase, such as the licentious and abrupt expressions of our author too frequently require, will make emendation unnecessary 'We do not meet a man but frowns, our bloods'—our countenances, which, in popular speech, are said to be regulated by the temper of the blood,—'no more obey the *laws* of heav'n,' which direct us to appear what we really are,—'than our courtiers', that is, than the 'bloods of our courtiers', but our bloods, like theirs,—'still seem, as doth the King's' This paraphrase seems well nigh as 'obscure and perplexed' as that of Warburton With both critics the main difficulty seems to lie in the interpretation of 'bloods' In the meantime, or rather, in the same year with Johnson, HEATH, whose opinions are always respectable, put forth his paraphrase (p 469), and for the first time interprets 'bloods' correctly, as it seems to me He thus paraphrases 'Every one you meet appears to be displeased and out of humour, the heavens have no more influence on our dispositions than they have on the courtiers Both seem to be equally determined by the humour the King happens to be in If he is cloudy, all are instantly cloudy too' The punctuation seems to have misled Heath, the colon after 'courtiers' kept him apparently from seeing what I think is correct, that 'courtiers' is the nominative to 'seeme'—CAPELL accepted Heath's interpretation of 'bloods,' as referring to our *dispositions*, which are influenced by the *blood* and this in turn by '*the heavens*,'—thus understood, and with making 'courtiers' a genitive, and an emphasis on 'our,' thereby importing 'of us who have no dependence on court,' 'the passage will be,' he says, 'sufficiently clear without further explaining' In the following year, TYRWHITT proposed a reading, which by the omission of the *s* after 'Kings,' has been accepted more widely than any other His reading is as follows 'Our bloods No more obey the heavens than our courtiers Still seem, as does the King' 'That is,' he adds, 'Still look as the King does'; or, as he expresses it a little differently afterwards, '—wear their faces to the bent of the King's looks'—The *Text Notes* reveal how widely this reading has been followed As for the omission of the final *s* in 'Kings,' all, who are familiar with the First Folio text, know how extremely common this intrusive letter is at the end of a word SIDNEY WALKER (*Crit*, I, 233) has devoted a long article to this interpolation, and goes so far as to surmise that it may have arisen from some peculiarity of Shakespeare's handwriting The chiefest difficulty in this passage has been solved, I think, by the conversion of 'Kings' into *Kmg*, there are, however, other minor difficulties connected with several other words, as well as sundry emendations which must not be overlooked.—COLERIDGE (p 302)

[7-9 Our bloods as do's the Kings]

in his Lecture, delivered in 1818, says 'I have sometimes thought that the word, "courtiers," was a misprint for *countenances*, arising from an anticipation, by foreglance of the compositor's eye, of the word "courtier" a few lines below. The written *r* is easily and often confounded with the written *n*. The compositor read the first syllable *court*, and—his eye at the same time catching the word "courtier" lower down—he completed the word without reconsulting the copy. It is not unlikely that Shakespeare intended first to express generally the same thought, which a little afterwards he repeats with a particular application to the persons meant,—a common usage of the pronominal "our," where the speaker does not really mean to include himself, and the word "you" is an additional confirmation of the "our" being used, in this place, for men generally and indefinitely, just as "you do not meet" is the same as *one does not meet*.' [In proposing *countenances*, can it be that Coleridge overlooked the metre?—JOSEPH HENRIK (ii, 292) remarks that the punctuation of neither the old nor the modern editions can be right. 'The following regulation,' he adds, 'was suggested to me by Mr Bright "our bloods No more obey the heavens then our courtiers Still seem as does the King"'—BULLOCK (p. 266), to whom a little knowledge was apparently a dangerous thing, proposed to substitute for Shakespeare's text, the following of his own 'You do not meet a "manly hail!" but frowns Our bloods no more obey the heaven's call Than do our courtiers, they Still seem as does the King'. STAUNTON,—admirable as was his fertility of invention,—at times, *sufflamandus erat*, offers the following,—can it be termed an emendation? 'Tyrwhitt's reading is now generally followed, though no one perhaps ever believed or believes that this was what the poet wrote. It has been accepted because the editors had nothing better to offer. The real blot lies, we apprehend, in the words "Still seem as," which were probably misheard or misread by the compositor for *still-seemers*, *se*, ever dissemblers, and the meaning appears to be "our complexions do not more sympathise with the changes of the sky, than the looks of our courtiers (those *perpetual simulators*) do with the aspect of the King." The expression "seemers" occurs again in the same sense here attributed to it, in *Meas. for Meas.*, I, iii, 53, 54.' There seems to be here a return to the spherical predominance that overshadowed Warburton and Johnson. Do our 'complexions sympathise with the changes of the sky'? Almost the last trace of this belief is discerned in a note by BOSWELL in the Variorum of 1821, as follows. 'This passage means, I think, "our bloods, or our constitutions, are not more regulated by the heavens, *by every skyey influence*, than our courtiers apparently are by the looks or disposition of the King; when he frowns, every man frowns."'—WALKER (*Crit.*, i, 72) thus criticises this note of Boswell. 'This explanation,—to say nothing more,—is irreconcilable with the words of the passage, which, to admit of it, ought to be "*Not* more obey," etc. But it suggested to me the former part of a conjectural emendation. I suspect that a line is wanting; *e. g.* (to illustrate my meaning),—"*—our bloods Not more obey the heavens, than our courtiers [Mirror their master's looks: their countenances] Still seem, as doth the King's.*" There are, as it seems to me, several instances in the Folio (several, considered collectively, though few compared with the number of lines) of single verses having dropt out; and the Folio is the only authority for *Cymbeline*. The similarity of termination, *courtiers—countenances*, was the cause of the omission. This conjecture is merely thrown out as a *may-be*.' It may seem strange that Walker was not aware how closely he was anticipated by

2 *Gent.* But what's the matter?

10

1 His daughter, and the heire of's kingdome (whom

10 *what's]* *whats* F<sub>2</sub>

*hath]* Ff, Rowe, Pope, Theob Warb

11 *of's]* *ofs* F<sub>2</sub> *of his* Cap Varr

Han *kingdom, whom* (a widow mar-

Mal Ran Steev Varr Knt, Ktly

*ri'd)* *hath* Cap et seq (subs)

11-13 *kingdome* (whom *married*)

Coleridge, but we know that his library was scanty and he probably had never heard of Coleridge's criticism. What is, perhaps, a little more strange is that he refused to accept Boswell's 'No more' as '*Not* more,' when later on (*Crit*, II, 123) he has an article on '*No more* apparently misprinted for *not more*,' and, among other examples, cites this present passage and even refers, without comment, to his previous note, but *aliquando dormitat*, etc.—DYCE in his first edition adopted Tyrwhitt's emendation, without demur, but, in his second edition, having read, in the meantime, Walker's valuable criticisms, and finding that Walker suggested the loss of a line, that honest but vacillating editor asks, 'But does the emendation [Tyrwhitt's] now adopted set all right in this much-disputed passage?'—WELLESLEY (p. 31) thinks that the chief difficulty lies in the word 'Heavens,' a misreading by the compositor for *Queens*, with the consequent false idea of *obeying the heavens*, taking into consideration the next two speeches of this First Gentleman, wherein 'the *frowns, faces, looks, and outward sorrow* of all, King, Queen, Courtiers, and Gentlemen,' are contrasted 'with their *bloods, or inward heart*,' Dr Wellesley believes that we shall arrive at a consistent meaning in this first speech if 'Heavens' be changed to *Queens*, that is, 'our bloods no more obey the Queens Than our courtiers, Still seem as does the Kings'—To VAUGHAN (III, 327) the difficulty is centred in 'Courtiers,' which, by conversion into *court eyes*, gives 'a quite satisfactory sense,' and is withal, so he asserts, 'the slightest change that has been proposed, involving neither omission nor addition of the number of letters'—KEIGHTLEY takes a broader and more liberal view than Vaughan and believes that what the Courtiers lack is not '*eyes*' but '*faces*,' and his text accordingly reads 'our courtiers' faces', in other respects retaining the Folio text. There remains the jejune task of citing,—for I shall not quote them,—passages which have been detected in various authors parallel in sentiment with the present passage. At best they show that Shakespeare was merely the child of his age and shared thoughts with many a fellow writer,—a very needless revelation,—and at worst it is a vain parade of reading on the part of the critic and half insinuates plagiarism on the part of Shakespeare. Of course I refer to sheer parallelisms from other writers. Passages identical in sentiment or similar in expression from Shakespeare's own writings, especially from the *Sonnets*, are always profitable—STEEVENS quotes from Greene's *Never too Late*, 1590, p. 22, ed Grosart, MALONE, from *Ant & Cleop*, I, v, 64, ed Var, INGLEBY, from the *Com of Err*, II, II, 30-34, Greene's *Menaphon*, 1589, pages 23, 24, ed Pearson, Chapman's *Tragedie of Byron*, p. 279, ed Pearson—LAROCHE, in his French Trans, 1842, quotes from Racine's *Britannicus*, V, v. To the citations from Shakespeare, may be added, 2 *Hen IV* V, I, 73, and *Tempest*, II, I, 142—Ed

11. *of's]* This contraction should be of course retained, as it has been, I believe, by every editor since Collier, except Keightley. The same is emphatically true of 'shall's' (III, II, 303) instead of *shall we*, which, the Cowden-Clarkes say, is to be found only in the group of plays consisting of the present play, *The Winters Tale*, *Coriolanus*, and *Timon*—Ed

He purpos'd to his wiues sole Sonne, a Widdow 12  
 That late he married) hath referr'd her felfe  
 Vnto a poore, but worthy Gentleman She's wedded,  
 Her Husband banish'd, the imprison'd, all 15  
 Is outward forrow, though I thinke the King  
 Be touch'd at very heart.

2 None but the King?

1 He that hath lost her too so is the Queene,  
 That most desir'd the Match But not a Courtier, 20  
 Although they weare their faces to the bent  
 Of the Kings lookes, hath a heart that is not 22

12 *wiues*] *wives* Ff *wife's* Rowe  
 13 *referr'd*] Ff *affid* or *assur'd*  
 Lettson ap Walker (Crt iii, 313)  
 14 *Vnto*] *To* Cap Walker (Crt iii,  
 313)

*She's*] *Shes* F<sub>2</sub>  
*She's wedded*] Separate line Pope,  
 Theob Warb Johns Var '73 *She's*  
*wed* Steev conj Om Mitford ap  
 Cam

14, 15 *She's all*] One line Ktly  
*She's imprison'd*] Separate  
 line Han Steev conj Ingl  
*wedded, banish'd, impris-*  
*on'd,*] *wedded banish'd, imprison'd,*

F<sub>3</sub>F<sub>4</sub>, Rowe *wedded banish'd, im-*  
*prison'd* Pope *wedded, banish'd,*  
*imprison'd* Theob et seq (subs)  
 15, 16 *all Is*] *All's* Han Steev conj  
 16 *forrow,*] Ff Rowe, +, Coll *sor-*  
*row,* Cap et cet  
 18 2] 2 Gent Rowe  
 21, 22 *Although lookes*] In paren-  
 theses Pope, Theob Warb Han Ktly  
 22 *lookes*] *look* Pope ii, Theob  
 Warb Johns Var '73  
*hath*] *but hath* Pope, Theob.  
 Warb Han Huds  
*is not*] *is* Pope ii, Theob Warb.  
 Han Huds

13 *referr'd*] WALKER (Crt iii, 313) asks 'what is "referr'd" here?'—SCHMIDT (*Lex*) answers that it is a 'Euphuism' which is 'explained by the speaker in the next words "she's wedded"'—INGLEBY substitutes outright in the text *preferr'd*, because 'Imogen had not "referr'd herself" to Posthumus, in the only sense "referr'd" can well have, but *preferr'd* or commended herself to the man she would marry' But why may not 'referr'd' be here used in its derivative Latin sense, a use Shakespeare frequently employs? The King purpos'd to prefer Imogen, that is, to advance her to the position of wife to the Queen's son, for though she was his heir, she was as a woman inferior to a prince, but Imogen refused and *referred* herself unto Posthumus, that is, she drew back, she retreated to a station lower down—Ed.

22 *hath a heart that is not*] POPE (ed. i.) inserted a *but* before 'hath,' thereby anticipating WALKER (Crt iii, 314), who conjectured it also, and remarked that 'the common reading is absolutely unmetrical, and the proposed one, though more incorrect in point of grammar than Shakespeare's wont, is not perhaps without a parallel in him Or is the error in "looks"?' Pope in his ed. ii. amended the grammar by omitting 'not' Is there, however, any defect needing change in the Folio?—VAUGHAN (p. 330) says truly that "'Not a courtier hath a heart that is not glad"' is correctly equivalent to "Every courtier hath a heart that is glad"; and therefore, the text of the Folio is certainly right.'



Glad at the thing they scowle at.

23

2 And why fo?

1 He that hath mis'd the Princeffe, is a thing

25

Too bad, for bad report and he that hath her,

(I meane, that married her, alacke good man,

And therefore banish'd) is a Creature, such,

As to seeke through the Regions of the Earth

For one, his like, there would be something failing

30

In him, that should compare. I do not thinke,

So faire an Outward, and such stuffe Within

Endowes a man, but hee

2 You speake him farre

34

23 *Glad at*] *Glad of* Sta conj (Athenæum, 14 June, '73)

*the thing*] *the the thing* F<sub>3</sub>

*scowle*] *scowle* F<sub>3</sub> *scowl* F<sub>4</sub>

24 *why*] *wy* F<sub>2</sub>

27, 28 (*I banish'd*)] *I banish'd*  
Johns Cam

27 *man*,] *man!* Theob et seq

30 *one, his like*,] *one, he like*, F<sub>2</sub>F<sub>3</sub>  
*one, he likes*, F<sub>4</sub> *one his like*, Pope et  
seq

33 *but hee*] *but him* Rowe, +, Var  
'73

34 *farre*] F<sub>2</sub> *far* F<sub>3</sub>F<sub>4</sub>, Rowe, Pope,  
Theob || *farr* Theob || *far* Han et  
seq

27 *alacke good man*] STAUNTON (*Athenæum*, 14 June, '73) thinks that Capell's punctuation, generally followed, which places this exclamation between dashes, and with an exclamation mark, appears to imply that 'Posthumus is to be commiserated for having married Imogen' We ought, therefore, to read, 'I mean that married her—alack, good man, And therefore banish'd!—'—HUDSON adopted the suggestion

31 *In him, that should compare*] INGLEBY That is, in the case of him who should be selected to stand the comparison

33 *but hee*] For numberless examples of irregularities in the use of personal pronouns, see ABBOTT (§§ 205-243)

34 *farre*] THEOBALD wisely followed F<sub>1</sub>, and paraphrased it, 'You speak widely, with latitude, in his praises', and then the other replies with great propriety, 'as widely as I speak of him, I extend him within the lists and compass of his own merit' This true interpretation Warburton dogmatically asserted to be 'the most insufferable nonsense,' and proceeded to show that the passage should be read and pointed, 'I don't extend him, Sir, within himself Crush him,' &c, for the substance of his note, he was bravely ridiculed by Edwards (p 223) Warburton's overbearing manner so intimidated poor Theobald, that in his second edition he actually gave up 'far' without comment Not so HANMER, who bravely adhered to 'far' in both his editions, but ignobly adopted Warburton's emendation in the second line Warburton's argument that 'extend,' *ex vi termini*, signified 'the drawing out anything beyond its "lists and compass,"' so far prevailed with CAPELL, that he rashly followed Warburton's text, but repented in his *Notes*, p 102, and gives what he calls 'the certain interpretation,' namely, 'admitting the extension, but asserting that, far as he may seem to have carry'd it, he has come short of what his real worth is, and has rather crush'd it together, than un-

1 I do extend him (Su) within himselfe, 35  
 Cruish him together, rather then vnfold  
 His measure duly.

2 What's his name, and Birth?

1 I cannot delue him to the roote: His Father  
 Was call'd *Sicilius*, who did ioyn his Honor 40

35 do] don't Han Warb Cap	38 What's] whats F,
35, 36 (Sir) within himselfe, Cruish]	40 ioyn] gain Wh Jervis Huds
Ff, Rowe, Pope, Cam sir, within him-	win Jervis ap Dyce 11, Ingl earn
self Crush Han Warb Cap sir,	Anon ap Cam
within himself, Crush Theob et cet	ioyne his] purchase Kinnear joy
35 within] which Ff	in Dowden conj
37 duly] dully Ff fully Rowe	

folded it *duly*—JOHNSON thus tersely expresses this meaning, 'I extend him within himself, my praise however *extensive* is within his merit' And then asks, 'what is there in this which common language and common sense will not admit?' A writer, however, in the *Critical Review*, for February, 1766 (quoted by Eccles, p. 6), would not admit it 'We know,' he says, 'that to *extend*, in a legal sense, is to *value* lands, goods, and tenements' If the reader carries this in his eye, Shakespeare's meaning, as it stands in the original, is as elegant and sensible, as Mr Johnson's is forced and unnatural.' Unquestionably, to *extend* has a legal meaning of to *value*, to *assess*, but did ever lawyer hear of *extending* lands or goods 'within themselves.' It would be an enviable sight to see a writ of *extent* thus drawn up, or the puzzled face of the sheriff who received it! This note from *The Critical Review* would assuredly not have been recorded had not VAUGHAN (iii, 331), in our own day, supported it, and DOWDEN given it recognition. To me, the use of 'within himself' puts all legal reference 'out of court,' and sustains the interpretation of Theobald, Heath, Capell, Dr Johnson, and of almost all subsequent editors, as the true one—DOWDEN 'If emendation be needed, perhaps *joy in* (as in *Love's L. L.*, I, i, 104, "joyed in the glory") would be the simplest.' See 'to extend him,' I, v, 23—ED

40. *ioyne*] STEEVENS said that he did 'not understand what can be meant by "joining his honour against," etc., with, etc.' Perhaps our author wrote, 'join his banner' And INGLEBY asserted that 'it cannot be right, on account of the opposed clause—"But had his titles," etc.' The opposition is not, I think, between 'Honor' and 'titles,' but between 'Cassibulan' and 'Tenantius.' Subsequent editors have found here little or no difficulty.—DEIGHTON says that 'the meaning seems to be that though Sicilius fought honourably with Cassibulan against the Romans, he did not obtain any recognition of his services in the way of titles, until later on he again served under Tenantius against the same enemies.'—ROLFE thinks no change is really called for.—WYATT believes that "'join" yields good enough sense'—HERFORD paraphrases: 'brought his renowned soldiery to the service of Cassibulan'—DELIVUS, to the same effect.—VAUGHAN (iii, 332), however, considers that 'neither the matter nor the language countenances these 'far-fetched explanations' and, consequently, evades all difficulty by changing the words, and had 'little doubt that we should read' 'did join his colour,' etc. 'I have adopted,' says Dr Johnson, in his immortal Preface, 'the Roman sentiment, that

Against the Romanes, with *Cassibulan*,  
 But had his Titles by *Tenantius*, whom  
 He seru'd with Glory, and admir'd Successe .  
 So gain'd the Sur-addition, *Leonatus*.  
 And had (besides this Gentleman in question)  
 Two other Sonnes, who in the Warres o'th'time  
 Dy'de with their Swords in hand For which, their Father  
 Then old, and fond of yssue, tooke such sorrow  
 That he quit Being, and his gentle Lady  
 Bigge of this Gentleman (our Theame) deceaft  
 As he was borne. The King he takes the Babe  
 To his protection, calls him *Posthumus Leonatus*,

41	<i>Romanes</i> ] Romans F <sub>3</sub> F <sub>4</sub>	50	<i>Bigge</i> ] Big Ff
	<i>Cassibulan</i> ] Cassibelan Ff et		(our Theame) deceaft] (our Theam
seq			deceaft] F <sub>4</sub> our Theam, deceas'd, Rowe,
46	<i>o'th'</i> ] <i>o'the</i> Cap et seq	+	
48	<i>of</i> ] <i>of's</i> Coll (monovol MS),	52	<i>Leonatus</i> ] Om Pope, +, Cap
Huds		Varr	Mal Ran Steev Varr

it is more honourable to save a citizen than to kill an enemy, and have been more careful to protect than to attack'—DOWDEN paraphrases 'Who gave the influence of his personal reputation—or soldierly virtue, summed up in "honour"—to Cassibelan, but obtained his titles later from Tenantius'

42 *Tenantius*] MALONE gives a long note here, which has been followed in whole, or in part, by many editors, to the effect that, this Tenantius 'was the father of Cymbeline, and nephew of Cassibelan, being the younger son of his elder brother, Lud, on whose death Cassibelan was admitted King Cassibelan repulsed the Romans on their first attack, but, being vanquished by Julius Cæsar on his second invasion of Britain, he agreed to pay an annual tribute to Rome. After his death, Tenantius, Lud's younger son (his elder brother Androgeus having fled to Rome), was established on the throne of which they had been unjustly deprived by their uncle,' etc. These 'facts,' as Malone terms them, were furnished, as he says, to Shakespeare by Holinshed. But BOSWELL-STONE (p 7, foot-note) says that 'Shakespeare seems to have adopted Fabian's conjecture (reported in Holinshed, 1, *Hist of Eng*, 31) that Cassibelan, Androgeus, and Tenantius were sons of Lud, Cymbeline's grandfather, for Cymbeline is reminded by Lucius that tribute was imposed by Julius Cæsar on "Cassibulan, thine Vnkle" (*Cym*, III, 1, 9)'

51 *King he*] For other instances of this redundant pronoun, see ABBOTT (§ 243)

52 *protection*] The *-tion* is to be pronounced, of course, dissoluted, which throws the accent on the second syllable of Posthumus, as it should be throughout the play. See *Dram. Pers*, 'Posthumus,' above

53 *Leonatus*] This 'sur addition' is omitted for the sake of the metre, by every editor from Pope to Knight, who remarks that 'it was given to connect the child with the memory of his father, and to mark the circumstance of his being born after his father's death,' and should be, therefore, retained on the score of its meaning, and as to the metre, DYCE, in a note on 2 *Hen. VI* I, 1, 7 'The Dukes of

Breedes him, and makes him of his Bed-chamber, 53  
 Puts to him all the Learnings that his time  
 Could make him the receuer of, which he tooke 55  
 As we do ayie, fast as 'twas minisftied,  
 And in's Spring, became a Harueft Liu'd in Court  
 (Which rare it is to do) most prais'd, most lou'd,  
 A fample to the yongest . to th'more Mature,  
 A glasse that feated them . and to the giauer, 60

54 to him] *him* to Var '03, '13, '21  
*Learnings*] *learning* Var '78, '85  
 55 *receuer of*] *receiver, of* Ingl conj  
 56, 57 *As And*] One line Cap  
 Varr Mal Ran Steev Varr Coll  
 Ktly, Huds Ingl  
 56 *minisftied*] Ff, Rowe, Johns Sta  
 Glo *minster* Pope, + *minster'd*,  
 Cap et cet

57 *And in's Spring*] Ff, Johns Knt,  
 Sta Dyce, Glo Cam *His spring*  
 Pope, + *In's Elze*, Ingl *In his Cap.*  
 et cet  
*Liu'd*] *he liv'd* Han  
 59 *yongest*] *young'st* Pope, +, Cap  
*ih'more*] Ff, Rowe, +, Knt *the*  
*more* Cap et cet  
 60 *feated*] *featur'd* Rowe, +, Cap

Orleans, Calaber, Bretagne, and Alencon,' observes that Shakespeare, like other early dramatists, considered himself at liberty occasionally to disregard the laws of metre in the case of proper names, e g., a blank verse speech in *Rich. II.* II, i, 284, contains the following formidable line 'Sir John Norbery, Sir Robert Water-ton, and Francis Quoint'—Ed

54 Puts to him] INGLEBY asserted that there is no other certain example in Shakespeare of this use of 'put to,' and because of the phrase 'receiver of' in the next line, he suggested that 'puts to' may mean 'puts into.'—HOLCOMBE INGLEBY, however, in a revised edition of his father's work, quotes 'and to him put The manage of my state'—*Temp.* I, ii, 69, which is, apparently, exactly parallel, but THISTLETON doubts, and suggests that 'it is rather to be explained by the use of "put" in Henry VII's Statute *De proclamacione facienda*. "Whiche lawes ought to be put in due execucion by the Justice of peas in every shyre of this reame to whom his grace hath put and given full auctoryte soo to do."' Thistleton also quotes the parallel use of 'put' in *Love's L. Lost* 'If their sons be ingenuous, they shall want no instruction, If their daughters be capable, I will put it to them'—IV, ii, 80—SCHMIDT (*Lex*, s v, 4) gives the present among several other instances to which he gives the meaning *to impart*, but none is exactly parallel in form, inas-much as their direct object precedes the indirect, which is common enough,—the Variorums of '03, '13, and '21 so printed the present phrase,—but in our present text the indirect precedes the direct This inversion, however, creates no real difficulty, the meaning is the same in either case. If *imparis* implies an active use as a teacher unbefitting the dignity of a King, then paraphrase it by *offer*, or *assign*, or *place before*—Ed.

57, 58 Liu'd in Court . . most lou'd] JOHNSON. This enconium is high and artful. To be at once in any great degree *loved* and *praised* is truly rare.

60 feated] It is not worth while to repeat Dr JOHNSON's long note wherein he attempted, in revolt against Rowe's *featur'd*, to justify his reading of *feared*, i. e., *fright*. It was reprinted in the Var of 1773, but in that of 1778 this paragraph was added. 'If "feated" be the right word, it must, I think, be explained thus: "a

A Childe that guided Dotards. To his Mistris,  
 (For whom he now is banish'd) her owne price  
 Proclaimes how she esteem'd him, and his Vertue  
 By her electiō may be truly read, what kind of man he is.  
 2 I honor him, euen out of your report  
 But pray you tell me, is she sole childe to'th'King?  
 1 His onely childe :

61 To] For Han Coll MS	64 what he is] Separate line Rowe
62 banish'd] banish'd Ktly	et seq
62, 63 her Vertue] In parentheses	65 euen] ev'n Pope, +
Vaughan	65, 66 euen out tell me] One line,
63 him, and his Vertue] Ff, Rowe 1	Johns et seq
him And his vertue Rowe 11 him	66 pray] 'pray Mal Steev Varr
and his vertue Pope, +, Ktly him	Knt, Sing Ktly
and his vertue, Cap et cet	to'th'] to thee Cap et seq
64 read,] read Pope, Theob Warb.	67 childe] child? Ff child Rowe
	et seq

glass that *formed* them", a model, by the contemplation and inspection of which they formed their manners'—In MALONE's edition of 1790, the first to appear after Johnson's death in 1784, the note was suppressed, and of the added paragraph only the definition was retained 'A glass that formed them,' etc , and so it has appeared in all the subsequent Variorums We have the adjective in this play (V, v, 106) where Lucius extols his page as 'So feate,' when it evidently means *skilful, apt*, etc As this is the only instance known to the *N E D* of the verb used in a similar connection, every student is at liberty to form his own definition, and editors have availed themselves of the chance To me, however, Dr BRADLEY's definition (in the *N E D*) preceded by a *qu* ? is just 'To constrain to propriety'—ED

61 To his Mistris] CAPELL has no parentheses in the next line, but places a dash after 'banish'd,' 'which shews,' he says, 'that something is left to be supplied by ourselves,—which something is easily deducible from what goes before,—"to his mistress," etc (it is needless to say what he was), the value that she discover'd in him, may be estimated by that of herself'—COLLIER's MS and HANMER read 'For his mistress—,'—MONCK MASON says the 'To' means 'as to' 'As to' appears, as an MS correction in Warburton's own copy of Shakespear (*N & Q*, VIII, iii, 263) —DEIGHTON says that here the construction is changed, to the same effect ROLFE —WYATT pronounces it an *anacoluthon* —VAUGHAN asserts that these concluding lines 'have not been properly understood by any critic,' and that 'To his mistress' must be understood as depending directly on 'what kind of a man he is' Whatever difficulty there be, is it not due to the punctuation?—DOWDEN, in agreement with Deighton and Rolfe, thinks 'the construction with "to," caught from the preceding sentence, is broken' This is true To me it seems that the speaker means to keep up exactly the same construction, but was diverted, by his own explanatory parenthesis, and then failed to complete his sentence in harmony with what preceded As the sentence now stands, I think Wyatt rightly pronounces it an *anacoluthon* Had not the compositors placed a period after 'Dotards,' the mental continuance of the construction might possibly have been clearer Again in line 63 the punctuation is misleading the semicolon after 'him' should, I think, follow 'Vertue'—ED

He had two Sonnes (if this be worth your hearing, 68  
 Marke it) the eldest of them, at three yeares old  
 I'th'fwathing cloathes, the other from their Nurfery 70  
 Were stolne, and to this houre, no ghesse in knowledge  
 Which way they went  
 2 How long is this ago ?  
 1 Some twenty yeares  
 2 That a Kings Children should be so conuey'd, 75  
 So slackely guarded, and the searck so flow

68, 69 (*if it*) *if it*, Johns 71 *ghesse*] *guesse* F<sub>3</sub> *gues* F<sub>4</sub>  
 69 *eldest*] *eld'st* Sing Dyce, Huds 75 *conuey'd*] Ff, Theob Warb  
 69, 70 *old I'th' cloathes, the other*] Johns Coll Glo *convey'd* Rowe et  
*old, I'th cloaths the other*, Rowe et seq cet  
 71 *stolne*,] Ff, Rowe, Glo *stol'n*, 76 *guarded*,] Ff, Rowe, +, Coll.  
 Pope et cet Sta Glo *guarded*! Cap et cet

69 *eldest*] WALKER (*Vers*, 168) gives this word as an example of the suppression of *e* in superlatives. The use of the word 'suppression' is here, I think, objectionable, especially when it creates a word as harsh as *eld'st*, which is almost unpronounceable by any one who aims at clear enunciation. Should mechanical metre ever interfere with the music of rhythm? When Wordsworth writes, 'Where rivulets dance their wayward round,' are we to silence the dancing melody and at the behest of scansion, lose a ripple in saying, 'Where riv'lets dance?' A man who cannot retain such redundant syllables and so pronounce them as not to mar the melody of the verse should never attempt to read poetry aloud or to speak it—ED

71 *no ghesse in knowledge*] INGLEBY That is, 'no guess' resulting 'in knowledge'—DOWDEN No intelligent, well-informed guess—HERFORD. No guess which approves itself as true—VAUGHAN No guess in ascertaining which way they went [This last guess seems to me the best. If the order of the words be changed, will not the phrase then explain itself 'in the knowledge which way they went, there is not seen a guess'?—ED]

73 *How long . ago ?*] ECCLES The ignorance of the second Gentleman respecting matters which we must necessarily suppose to be of such general notoriety can only be accounted for by imagining him a stranger, or one long absent from the Court [See BULLOCH, line 4, *supra*]

75 *That*] COLLIER (ed 11) The MS., perhaps to render the sense more clear, and in conformity with the recitation of the passage to which his ear may have been accustomed, gives the line thus '*Strangel* a King's children,' etc. The emendation receives some confirmation from the next speech, which begins, '*Howsoe'er 'tis strange*,' etc., as if the 1 Gentleman had repeated the word just spoken by the person with whom he was conversing.

75 *conuey'd*] MURRAY (*N. E. D.*, s. v, 6, b) A euphuism for 'To steal. [Quotations follow from *The Babes Book*, 1460, Cranmer, 1548, and from the oft-quoted passage in *Merry Wives* 'Nym The good humour is to steal at a minute's rest. Pistol. "Convey" the wise it call "Steal!" fo! a fico for the phrase!—I, iii, 51]

That could not trace them

77

I Howfoere, 'tis strange,  
Or that the negligence may well be laugh'd at ·  
Yet is it true Sir.

80

2 I do well beleue you

I We must forbear. Heere comes the Gentleman,  
The Queene, and Princeffe

*Exeunt*

83

## *Scena Secunda.*

*Enter the Queene, Posthumus, and Imogen*

*Qn.* No, be assur'd you shall not finde me (Daughter)  
After the slander of most Step-Mothers,  
Euill-ey'd vnto you. You're my Prisoner, but 5  
Your Gaoler shall deliuer you the keyes  
That locke vp your restraint. For you *Posthumus*, 7

77 *That! That! or That! Elze* (p  
298)

*them* ] *Ff them*— Rowe, Johns  
*them!*— Pope, Han *them*,— Theob  
Warb *them!* Cap et cet

79 *at* ] *at*, Rowe et seq

80 *is it* ] *it is* Han 11

83 *Exeunt*] *Exrunt* F<sub>2</sub>

1 *Scena Secunda*] Scene continued  
Rowe, Theob Sta Dyce, Glo Coll m,

Huds

The same Cap Mal

2 Imogen ] Imogen and Attendants

Rowe, Pope, Theob Johns Varr

5 *Euill-ey'd*] *I'll-ey'd* Pope, Theob

Warb *Ill-ey'd* Han

*You're*] *Ff*, Rowe, +, Cap Sta

Dyce, Glo Huds *You are* Varr Mal

Steev Varr Knt, Coll Sing Ktly

*Prisoner*] *pris'ner* Pope, +

82 the Gentleman] It is not unlikely that the omission of these two words in the Var 1803 was accidental. The entrance of Posthumus occurs in the stage-direction at the opening of the next scene, and REED, the editor of that *Var*, was a careful scholar. The Var of 1813 and 1821 heedlessly followed the oversight — KNIGHT, however, roundly denounces the omission, which he ascribes to 'the editors,' as though it had been intentional on the part of all his predecessors — ED

1 *Scena Secunda*] COLLIER There is evidently no change of place, which, on the English stage, is usually necessary in order to constitute a new scene

2 *Enter the Queene*] WYATT The Queen allows the interview to take place in order that she may bring the King to witness it, and so incense him further against Posthumus. See lines 41, 42

4 slander] From the days of the *novercalia odia* of Tacitus, and possibly long before, this 'slander' has accompanied the human race — ED.

5 Euill] For many examples from Shakespeare, as well as from other dramatists, where this word is evidently contracted to a monosyllable, see WALKER (*Crit*, ii, 196). — POPE, followed by THEOBALD and WARBURTON, prints *I'll*, to show that it is a monosyllable. — HANMER prints *Ill* — ED.

So foone as I can win th'offended King, 8  
 I will be knowne your Aduocate . marry yet  
 The fire of Rage is in him, and 'twere good 10  
 You lean'd vnto his Sentence, with what patience  
 Your wisedome may informe you.

*Posl.* 'Pleafe your Highnesse,  
 I will from hence to day

*Qu* You know the perill . 15  
 Ile fetch a turne about the Garden, pittying  
 The pangs of barr'd Affections, though the King  
 Hath charg'd you should not speake together *Exit*

*Imo* O dissembling Curtesie! How fine this Tyrant  
 Can tickle where she wounds? My deereft Husband, 20  
 I somethng feare my Fathers wrath, but nothing  
 (Alwayes referu'd my holy duty) what 22

13 'Pleafe] F.	Ran Knt, Coll 1, Sta Om Pope, +
17 pangs] bangs F.	As closing line 18 Cap Mal Steev
Affections,] Ff, Rowe, Pope, Han	Varr Sing Dyce, Ktly, Glo Huds
Coll Sta Glo affections, Theob et	Oh Coll 11, Ktly
cet	20 wounds?] Ff, Cap wounds'
19 O] Ff, Rowe, Var '73, '78, '85,	Rowe et cet

9 marry] WALKER (*Vers*, 187) says this is commonly a monosyllable and gives the present line as an instance I cannot quite accept this assertion, actors on the stage generally endeavour to speak intelligibly Hath not here at least the zeal of Walker's metre eaten him up?—Ed

13 'Please] Note the apostrophe before 'Please,' which indicates, I suppose, the omission of *so* or *an it*,—as commendable as it is unusual Helene, Imogen's lady, says 'Please you' (II, 11, 4), but she lacks the philological strain of Posthumus, there is no apostrophe —Ed

19 O] Led by CAPELL, some of the best modern editors have printed this 'O' as closing the preceding line I say 'printed' because it is for the eye alone Is it conceivable how, either in acting or in speaking this exclamation, can be so uttered as to indicate that, without it, the Queen had inconsiderately departed leaving behind her a metrically incomplete line? Perhaps Imogen called it quickly after her before she had quite shut the door —Ed

22 (Alwayes reseru'd my holy duty)] JOHNSON I say I do not fear my father, so far as I may say it without breach of duty.—DELIUS understands 'holy duty' as referring to her husband 'As long as this remains undisturbed, she does not fear, in other respects, what her father's anger can inflict on her'—HERTZBERG takes the same view "that 'holy duty' refers to her marriage is clear enough, but what, however, is not so clear is how her father's wrath can cause any infraction of it, unless it be that Imogen intends to express that in some possible way her strength might prove insufficient to hold out in her passive opposition to her father's determination to marry her to another" That Imogen could ever yield is unthinkable, and the possible interpretation of her words, suggested by Hertz-



His rage can do on me. You must be gone, 23  
 And I shall heere abide the hourelly shot  
 Of angry eyes · not comforted to lue, 25  
 But that there is this Iewell in the world,  
 That I may see againe

*Posl.* My Queene, my Mistris  
 O Lady, weepe no more, leaft I giue caufe  
 To be suspected of more tenderneffe 30  
 Then doth become a man. I will remaine  
 The loyall<sup>st</sup> husband, that did ere plight troth.  
 My residence in Rome, at one *Filorio's*,  
 Who, to my Father was a Friend, to me  
 Knowne but by Letter, thither write (my Queene) 35  
 And with mine eyes, Ile drinke the words you fend,  
 Though Inke be made of Gall. 37

28 <i>Queene,</i> ] <i>Queen!</i> Rowe et seq	33 <i>Rome]</i> <i>Rome's</i> Ktly
<i>Mistris]</i> <i>Mistress!</i> Rowe et seq	<i>Filorio's,</i> ] <i>F<sub>2</sub></i> <i>Florio's,</i> <i>F<sub>3</sub>F<sub>4</sub></i>
29 <i>more,</i> ] <i>Ff,</i> Rowe, +, Var '73,	<i>Phulario's,</i> Rowe, Pope, Han. Glo
Coll Sta <i>more,</i> Cap et cet	<i>Phulario's,</i> Theob et cet
<i>leaft]</i> <i>left</i> Ff	34 <i>Who,</i> ] <i>who</i> <i>F<sub>4</sub></i> Rowe et seq
31 <i>Then]</i> <i>Than</i> <i>F<sub>4</sub></i>	

berg, reveals, I think, the error in supposing that 'holy duty' refers to her marriage. In Imogen's darkest hour a divine prohibition cravened her weak hand. So now the duty to her father is rendered 'holy' by the divine command in the Decalogue.—Ed

23 on me You must] COLERIDGE (p 302) Place the emphasis on 'me', for 'rage' is a mere repetition of 'wrath'—WYATT observes that 'you' is also emphatic. Whereupon DOWDEN remarks 'Perhaps so, but I am not sure that Imogen contrasts her fear for herself with her fear for Posthumus. She shrinks a little from the encounter with her father, the wrath itself has some terror in it, but she does not fear any punishment it can inflict.' Is it not likely that the accent falls, as properly as metrically, on 'must'? Imogen feels that Fate has decreed their separation.—Ed

29 O Lady] What a halo Shakespeare throws about this common, often vulgar, title! He seems almost to reserve it, as the very highest. 'Why did you throw your wedded Lady from you?'—Ed

32 The loyall<sup>st</sup> husband, that did ere plight troth] Note that while calling, and properly calling, himself 'a husband,' Posthumus here speaks only of having plighted his troth.—Ed

36, 37 Ile drinke Though Inke be made of Gall] JOHNSON Shakespeare, even in this poor conceit, has confounded the vegetable *galls* used in ink, with the animal *gall*, supposed to be bitter.—STEEVENS The poet might mean either the *vegetable* or the *animal-galls* with equal propriety, as the vegetable gall is bitter, and I have seen an ancient receipt for making ink, beginning, 'Take of the black juice of the gall of oxen two ounces,' &c.—VAUGHAN A 'conceit' it is, but,

*Enter Queene.*

38

*Qu.* Be briefe, I pray you :  
 If the King come, I shall incurre, I know not 40  
 How much of his displeasure . yet Ile moue him  
 To walke this way . I neuer do him wrong,  
 But he do's buy my Iniuries, to be Friends  
 Payes deere for my offences. 44

41 *displeasure* yet] *displeasure*—  
 yet Rowe, Pope, Theob Han Warb  
*displeasure* Yet Johns Var '73, '78  
 Coll Dyce, Sta Glo Ktly

41-44 yet offences] As aside Rowe  
 et seq

42-44 I But Friends Payes] For I  
 . But friends, And pays or I But he  
 who buys friends, Pays J Beale (N &

Q, IV, viii, 197)

42, 43 wrong, Iniuries, Friends ]  
 wrong Iniuries, Friends, Daniel

43 do's buy] buys off Han  
 Friends ] friends Ff friends,

Rowe, Pope, Theob Han Warb Coll  
 1, 11 friends Johns Var '73

44 [Exit Rowe et seq

withal, a most loving pleasantry [Though the accent in 'Though ink be made,' etc., falls metrically on 'made,' I prefer to place it on 'be'—ED ]

42-44 I neuer offences] MALONE He gives me a valuable consideration in new kindness (purchasing, as it were, the wrong I have done him) in order to renew our amity, and make us friends again —KNIGHT The meaning of the crafty Queen appears to be, that the kindness of her husband, even when she is doing him wrong, purchases injuries as if they were benefits —STANTON 'Pays dear for my offences' is a clause intended possibly to replace or be replaced by the words 'buy my injuries to be friends' the first thought through the carelessness of the compositor being inserted as well as the reconsidered one —B NICHOLSON (*N & Q*, III, x, 346, 1866) At present these two clauses are more tautological than is usual with Shakespeare, but this objection may be removed, and a distinct meaning given to each by placing the colon after 'injuries' instead of after 'friends' She commences by saying, with direct reference to the present instance, that when she would do the king an ill turn, she so disguised it in kindness, that he took it not as an offence, but, with misplaced affection, bought it of her at its seeming value The bringing together of Posthumus and Imogen, though contrary to his commands, would be put down to such kindness of disposition, and to such overfondness for all that was his, as overcame her remembrance of the wrong done to her son The bringing of himself to view the interview would be but forgetfulness of everything in her pleasure in his society, and desire to withdraw him from the general throng of courtiers into the precincts of her own more private garden Such simulations of love would be met, she says, with a greater lavish of love After this, however, she in her pride of craft completes the portraiture of an old and doting husband ruled by a cunning woman, and goes on to say that when she quarrelled with him, or maliciously or craftily bouded [*sic*] with him, or gave him open offence, he, as though the offence and blame had been his own, would seek a reconciliation, and pay dear to be friends again On examining the wording, it will be found that 'injuries' (that is, wrongs) and 'buys' in one clause, and 'offences' and 'pays' in the other, are especially chosen to make the difference in meaning more clear —VAUGHAN (p 337) 'I shall incur the King's displeasure if he come,

*Posl.* Should we be taking leaue  
As long a terme as yet we haue to liue,  
The loathnesse to depart, would grow · Adieu.

*Imo.* Nay, stay a little .  
Were you but nding forth to ayre your felfe,  
Such parting were too petty. Looke heere (Loue)  
This Diamond was my Mothers ; take it (Heart)  
But keepe it till you woo another Wife,  
When *Imogen* is dead.

*Posl.* How, how? Another? 54

47 <i>depart,</i> ] <i>depart</i> Rowe u et seq	Glo Ktly, Cam <i>How! How!</i> Var '73
48 <i>litle</i> ] <i>litle</i> —Pope, +	et cet
54 <i>How, how?</i> ] Fi, Rowe, Pope,	54 <i>Anoither?</i> ] <i>Another!</i> Rowe, +, Var
Theob 1, Han <i>How, how,</i> Theob u,	'73
Warb Johns <i>How, how!</i> Cap Dyce,	

and I will take care he does come, in order to make a quarrel, in this way between us, which he will seek to make good by some round payment to me in return for my ill-treatment of him In this way I make him pay dear for my misbehaviour to him"—ABBOTT (§ 244, 'Omission of Relatives') So, after disobeying Cymbeline by allowing Posthumus to speak of Imogen, the Queen, while purposing to betray Posthumus, says aside 'Yet I'll move him (the King) To walk this way, I never do him (the King) wrong But he (*who*, like Posthumus) does buy my injuries to be friends, Pays dear for my offences'—[This interpretation, if I understand it (the punctuation is defective, I think there should be a semicolon after 'wrong') is as novel as it is ingenious It takes 'But he does buy,' etc , as a general truth, equivalent to 'But whoever buys,' etc It may be right, but, possibly, we do not know quite enough of the past relations between the Queen and Posthumus, or to what extent he had bought her injuries, to accept it—ED ]

45-48 Should *litle*] VAUGHAN would read 'taking *our* leave', and to gain this trifling immoment change, would end the lines, '*be yet depart litle,*' pronouncing 'Stay' as a disyllable,—a linguistic feat which arouses unavoidable and ardent curiosity to know how it is performed—ED

54 *How, how?*] Can it be that the interrogation mark is here correct? Does Posthumus ask 'how?' twice, as though he had not heard aught? I know that this interpretation can be defended, and yet I cannot believe it gives the true meaning It is, I think, the spelling which misleads us *Ho!* the imperative of the verb 'to ho,' *to cease, stop, halt*, is frequently in the Folio printed 'how', as in 'Ware pencils, ho!' (*How* in the Folio), in *Love's Lab Lost*, V, ii, 45), where it means *stop!* That *ho* was frequently printed 'how' DYCE abundantly shows (*Few Notes*, etc , p 57), in cases where it does not mean *stop, cease*, as in 'Peace, how the morne' (*Mer of Ven*, V, i, 120), where a large majority of editors have accepted Malone's change to 'Peace, *ho*' Again, in *Ham*, V, ii, 298, 'How?' to *Ho!* (here Staunton opines that it means *Stop!* and is addressed to the combatants) Dyce adduces 'From Scicion how the news' (*Ant & Cleop*, I, ii, 128), but this is somewhat doubtful These instances, however, suffice, I think, to show that it is possible to take Posthumus's 'How, how?' as *Ho, ho* in either of the two meanings given above, or it may even have a faint tinge of satyric laughter—ED

You gentle Gods, giue me but this I haue, 55  
 And feare vp my embracements from a next,  
 With bonds of death Remaine, remaine thou heere,  
 While sense can keepe it on And sweetest, fairest, 58

56 *feare*] F<sub>2</sub>F<sub>3</sub> *cere* Steev conj Warb Cap Coll II *here* Pope *here*  
 Wh Ktly, Huds *seal* Eccles conj Rowe II et cet  
 Sing *feare* F<sub>4</sub> et cet 57 [Putting on the Ring Rowe et  
*from*] for Cap conj seq  
 57 *bonds*] *bands* Wh I *brands* 58 *it on*] *thee on* Pope, +, Var '73  
 Jervis *in on* Ran (misprint)  
*heere*,] Ff, Rowe I, Theob Han

56 *seare*] The fact that *to cere*, *i e*, to wrap in a cerecloth, was, in the 16th and 17th centuries (according to the *N E D*), spelled as in the text, *seare*, *i e*, to dry up or burn up, led to some controversy among the early editors, and to a long note by B Nicholson (*N & Q*, VI, iv, 444) But the reference to 'bonds of death' leaves no doubt that the word here alludes to the ceremonies of the dead —ED

57, 58 *Remaine thou heere, While sense can keepe it on*] In reference to Pope's unauthorised change of 'it' to *thee*, CAPELL (*Notes*, I, 102) asks 'is the ear perfectly satisfied with the concurrence to two open vowels in *thee* and *on*? and might this not be a reason for the preference given to "it"?'—STEEVENS refers 'it' to 'sense' and paraphrases 'while sense can maintain its operations'—MALONE upholds 'it,' because Shakespeare has 'many similar inaccuracies,' and proceeds to quote several, especially another in this play, 'they took *thee* for their mother, And every day do honour to *her* grave'—III, iii, 114—STEEVENS refused to allow his interpretation to be thus summarily swept aside, and rejoined, 'as none of our author's productions were revised by himself as they passed from the theatre to the press, and as *Jul Cæs* and *Cym* are among the plays which originally appeared in the blundering First Folio, it is hardly fair to charge irregularities on the poet, of which his publishers alone might have been guilty I must, therefore, take leave to set down the present and many similar offences against the established rules of language, under the article of Hemmingisms and Condelisms, and, as such, in my opinion, they ought, without ceremony, to be corrected'—R G WHITE in an unhappy hour was 'inclined to think that "it" is used in a possessive sense, and that "on" is a phonographic spelling of *own*, in which case Posthumus says to the ring, "Remain thou there while sense can hold its own" This conjecture would have been more plausible, had 'on' been spelled *one* White in his ed II makes no reference to this emendation, having, in the meantime, it may be presumed, wisely taken 'advice of his washerwoman' (See White's *Preface*, vol I, p xii) —To Malone's reference to III, iii, 114, INGLEBY adds two more from the present play IV, ii, 284, 285, and V, i, 4-6, where there is a change of the personal pronoun, similar to the present —B NICHOLSON (*N & Q*, VII, ix, 324) shows how, in action on the stage, this verbal difficulty may be solved, and rightly, as I think 'Posthumus,' he says, 'having received the ring with the injunction to keep it "till Imogen is dead," places it on his finger with the heartfelt and emphatic adjuration, "Remain thou here," naturally, I should say, kisses it, and then, while continuing his words, he naturally looks towards Imogen, and, replying to her injunction, addresses to her the bowed promise, "Not for your lifetime," but "while sense can keep it on" But here we want a new punctuation, such as "thou here—"

As I (my poore selfe) did exchange for you  
 To your so infinite losse, so in our trifles  
 I still winne of you For my fake weare this,  
 It is a Manacle of Loue, Ile place it  
 Vpon this fayrest Prisoner.

*Imo.* O the Gods!

When shall we see againe? 65

*Enter Cymbeline, and Lords*

*Post.* Alacke, the King

*Cym* Thou basest thing, auoyd hence, from my fight.

If after this command thou fraught the Court  
 With thy vnworthinesse, thou dyest. Away, 70  
 Thou'rt poyson to my blood.

*Post.* The Gods protect you,  
 And bleffe the good Remainders of the Court  
 I am gone.

*Exit* 74

59 (my poore selfe)] my poor self Pope	hence, Theob Warb Cap avoid'
et seq	hence! Johns Var '73 avoid! hence,
61 this,] this, Theob et seq	Var '78 et cet
63 Prisoner] pris'ner Pope, +	68 fight] sight! Johns et seq
[Putting a bracelet on her arm	70 dyest] dy'st Rowe u, +, Cap
Rowe et seq	Varr Mal Ran
66 [SCENE III Pope, Han Warb	Away,] Away! Rowe et seq
Johns	71 Thou'rt] Thou art Var '73, Varr
67 King] King! Rowe et seq	Mal Ran Steev Varr Knt
68 auoyd hence,] Ff (avoid F <sub>3</sub> F <sub>4</sub> )	74 I am] I'm Pope, +, Dyce u, u,
avoid, hence, Rowe, Pope, Han avoid,	Huds

What Nicholson says as to the need of a punctuation which shall indicate a change of address is eminently just, but this punctuation already exists, begun by Capell and fallen unfortunately into disuse See note on 'Fye,' line 116, below—Ed

61 winne of you] That is, my bracelet is not as valuable as your ring—Ed

62 Manacle] STEEVENS This properly means what we now call a *handcuff* [Under the figurative use of *manacle*, meaning *bond*, *restraint*, MURRAY (*N E D*) quotes the present passage, and also 'the manacles of the all-building Law,'—*Meas for Meas*, II, iv, 93, which is somewhat doubtful, Claudio was actually in prison]

65 When shall we see againe] DYCE (ed u) The very same words are addressed by Cressida to Troilus in *Tro & Cress*, IV, iv, 59 [For examples of similar ellipses, see, if need be, ABBOTT, § 382]

69 fraught] CAPELL (*Various Readings*, p 13) conjectured *fraught'st*—ECCLES justly supposes that 'fraught' may be considered as in the subjunctive

73 blesse] ROLFE, DOWDEN, and probably others detect irony in this blessing of 'the good remainders,' and they may be right And yet is it natural that, when a man is utterly, abysmally, hopelessly crushed, he can find any relief in a piece of petty irony? To indulge in irony a man must go out of himself and for a flash

*Imo.* There cannot be a pinch in death 75  
 More sharp then this is  
*Gym.* O disloyall thing,  
 That should'ft repayre my youth, thou heap'ft  
 A yeares age on mee. 79

78, 79 *heap'ft A yeares age* Ff, conj (withdrawn) *heap'st instead A*  
 Rowe, Pope, Johns Sta Glo Cam *year's age* Cap *heapest years of age*  
*heap'st A yare age* Warb Theob *upon* Ingl conj *heap'st at once A year's*  
*heapest many A year's age* Han Ktly *age* Dowden *heapest rather A year's*  
*heap'st years, ages* Johns conj *age* Craig *heapest a year's age* Var  
*heap'st A meer or A hoar age* Theob '73 et cet

imagine its effect on the victim But at this instant what there was not of himself on Posthumus's breaking heart, was all Imogen Moreover, we are expressly told that all the courtiers were his secret friends, and he could not but have known or felt it. Wherefore, then, should he wish to leave behind him a sting in their hearts? —Ed

75 *pinch in death* Does Imogen refer to Posthumus's death or to her own? It is easy to reply 'to both' Possibly, she refers to neither separately, and this exclamation is forced from her by a premonition that this present separation is an eternal farewell —Ed

78, 79 *thou heap'st A yeares age on mee* THEOBALD Surely, the King's sorrow was not very extreme, if the effects of it added only one year to his age But we must correct, as my ingenious friend, Mr Warburton, acutely observed to me, '*A yare age on me*,' *z e*, a sudden, precipitate, old age For the word signifies not only *nimble, dextrous*, as it is many times employed by our author, but, likewise as Skinner expounds it, *fervidus, promptus, præceps, impatiens* And so in Chaucer, in his *Legend of Philomela*, we find it spelt, 'This Tereus let him make his shippis *yeare*,' *z e*, yare, nimble, light vessels fit for sailing [This quotation from Chaucer (which Theobald did not repeat in his ed 11) I have given as a proof of Theobald's wide reading in English literature at that early day In extended knowledge of English and exact scholarship in Greek he was shoulder high above the critics, Pope, Johnson, Steevens, who looked down on him and dubbed him 'poor piddling Tibbald'] —HEATH (p 471) *Yare* never signifies *untimely, what comes before its time*, which is the sense the context requires Here Mr Warburton seems to have been deceived by the ambiguity of the Latin *præceps*, which Skinner gives as one of the interpretations of the word *yare* It is extremely probable that Hanmer's conjecture restores the genuine text —STEEVENS If Cymbeline meant to say that his daughter's conduct made him precisely *one* year older, his concert is unworthy both of himself and Shakespeare I would read with Hanmer —COLERIDGE (p 302) How is it that the commentators take no notice of the un-Shakespearian defect in the metre [line 78], and, what in Shakespeare is the same, in the harmony with the sense and feeling? Some words or words must have slipped out after 'youth,'—possibly *and see* —B NICHOLSON (*N & Q*, III, x, 347, 1866) How, if he used the word 'repair' in its ordinary sense, could Cymbeline talk of repairing his youth when he had wholly lost his youth? and why should any one talk of repairing his youth instead of repairing his old age in a passage where youth's lustiness and heat are intended to be contrasted with a decaying old age? The true meaning of the word will, I think, be found on

[78, 79 thou heap'st A yeares age on mee]

examination to be that, in the wished-for marriage, he had thought to see his youthful days re-equalled, and, in the happy contemplation of it, feel his days-spring renewed. A similar thought is found in *Sonnet 11* 'This were to be new made when thou art old And see thy blood warm when thou feel'st it cold' And again in *Sonnet 131* we have 'Now is the time that face should form another, Whose fresh *repair* if now thou not *renewest*' And from the wording of this, and from the phrase 'repair my honour lost' (3 *Henry VI* III, iii, 193) it seems clear that, in accordance with its derivation, Shakespeare sometimes used this word 'repair' as equalling again and making anew, and not merely as patching or renovating. It does not, however, seem probable to me that Shakespeare would have made Cymbeline use the phrase, 'repair my youth,' unless he had some anti-theatrical conceit in view. Hence, and from a general review of the passage, I hold that 'thy years' age'—that is, the age or number of thy years—is a certain part of any emendation, and if any one will compare this with Hanmer's '*Many a year's age*,' it will be seen how definite the 'thy' makes an otherwise indefinite and indifferent passage, and how much it recovers of our author's style. Imogen's age added to Cymbeline's would be death or an old age—'sans eyes, sans teeth, sans everything' What else may be required is more doubtful. Some might think that the safest restoration of the sense and metre would be—Thou heapest thy Years' age [up]on me. Or we might read, 'heapest up Thy years' age on me', but this is hardly accordant with Shakespeare's usage in regard to heap. For myself, however, I prefer thinking that the 'heap'st' of the Folio is right, and that the original reading was, or was nearly, as follows 'thou heap'st [more than] Thy years' age on me'—HUDSON. This expression has been thought too tame for the occasion. Gervinus regards it, and, I think, justly, as an instance of the King's general weakness, his whole character is without vigour, and whenever he undertakes to say or do a strong thing, he collapses into tameness. ['Thou'rt poison to my blood' is not so very tame—ED.]—(P 200). Perhaps it should be 'thou heapest *more than* A year's age,' etc.—VAUGHAN (p 339). All the amendments involve the interpretation of 'age' as 'a portion of the time of human life' merely, whereas in truth 'age' means *old age*. We might read 'thou heapest *so* A year's age,' etc. That is, 'By such an answer as yours, you, who should make me young, heap a year of old age upon me'. But I prefer, 'thou heapest *so* Early age on me'. That is, 'thou heapest premature old age on me'—[I have reserved to the last Capell's note (p 102), 'If we place ourselves in Cymbeline's state,—a king, and at the end of his years,—we shall not think the losing of one of them a very light matter'. Herein I agree with Capell. In the first scene we are told that Cymbeline's eldest son, Guiderius, is now twenty-three years old. We may, therefore, infer that Cymbeline's own age was about forty-three or four, certainly not a great age, as at present reckoned. But we must bear in mind that it was probably not so reckoned in Shakespeare's time, to judge by the longevity of the lives of his friends and contemporaries. The average age of Sidney, Bacon, Lyly, Lodge, Greene, Nash, Spenser, Chapman, Peele, and Nat Field (the only actor of Shakespeare's contemporaries whose birth and death is, I believe, undisputed)—the average age of these ten men is 49 and  $\frac{1}{10}$  years. If Shakespeare's 53 be added, the average is almost exactly 50. If the average span of life among intellectual men in Shakespeare's time be only fifty, what must it have been in Cymbeline's unhygienic days! Even by the Shakesperian standard, Cymbeline could count

*Imo.* I beseech you Sir, 80  
 Harme not your selfe with your vexation,  
 I am fenfelesse of your Wrath , a Touch more rare  
 Subdues all pangs, all feares  
*Cym.* Past Grace? Obedience?  
*Imo.* Past hope, and in dispaire, that way past Grace 85  
*Cym.* That might't haue had  
 The sole Sonne of my Queene. 87

81, 82 *Harme I]* Ff, Rowe,+,  
 Var '21, Coll Sta Dyce, Sing Glo  
 Cam One line Cap. et cet  
 82 *I am]* *I'm* Pope,+, Dyce II, III,  
 Huds

85 *dispaire,]* *despair*, Pope et seq  
 way] way, Theob Warb et  
 seq  
 86 *Tha]* *Thou* Pope,+, Var '73  
 86, 87 One line Rowe et seq

on only six or seven more yeais of life If, then, owing to Imogen's selfish and reprehensible behaviour, one of those years was heaped on him prematurely, in advance, and he was thereby brought nearer to his death by a whole year, he may well be vehemently stirred by such a grievous loss —Ed ]

80, 81 I beseech vexation] This picture, from the pale lips of Imogen, of the King's trembling, uncontrolled, almost frenzied rage gives us, I think, an idea of the king's moral weakness, more vivid than any utterance of his own can give And does it not at the same time reveal the love for Imogen down deep in his heart, which, must later, at the close of the drama, be made manifest, without violent incongruity? To be sure, he can be justified in the present emotion, although not for its bitter expression, by Colendge, who has taught us that 'to be wroth with one we love Doth work like madness in the brain'—Ed

82 a Touch more rare] WARBURTON More strong, forcible, alluding to the stroke of lightning [Will no one tell me what he means?—Ed ]—JOHNSON 'Rare' is often used for *eminently good*, but I do not remember any passage in which it stands for *eminently bad* May we read, 'more near' 'Cura deam propior luctusque domesticus angit'—Ovid [*Met*, XIII, 578] Shall we try again, 'more rear' *Crudum vulnus* But of this I know not any example There is yet another interpretation, which perhaps will remove the difficulty It may mean a *nobler passion*—HEATH (p 471) 'More rare' signifies *more precious*—KNIGHT It means, a higher feeling—STAUNTON It rather means, a *smart*, or *throe* more *exquisite* A *touch* in old language was often used to express a *pang*, a *wound*, or any acute pain, moral or physical, as in the passage before us—WYATT The 'sweet pain' of parting with Posthumus deadens her sensibility to all besides [See 'Great griefs I see med'cine the less'—IV, II, 315 ]

84 Past Grace] CRAIG Imogen quibblingly replies (though a heathen), 'yes, past divine favour, and in a state of reprobation where there is no hope' It is curious that this play has these frequent Calvinistic allusions See Scene III, line 24 of this Act, 'If it be a sin to make a true election, she's damn'd,' where the Calvinist doctrine of election is quibblingly alluded to Compare also I, IV, 4 'if he should write, And I not haue it, 'twere a Paper lost As offer'd mercy is.'—[GRANT WHITE called attention to the Calvinistic 'election' at I, III, 24, I think, however, the allusion admits of doubt—Ed ]



*Imo.* O blessed, that I might not I chose an Eagle, 88  
And did auoyd a Puttocke

*Cym* Thou took'st a Begger, would'st haue made my 90  
Throne, a Seate for baseneffe.

*Imo* No, I rather added a lustre to it

*Cym* O thou vilde one !

*Imo* Sir,

It is your fault that I haue lou'd *Posthumus* 95

You bred him as my Play-fellow, and he is

A man, worth any woman Ouer-buyes mee

Almoft the fumme he payes

*Cym.* What? art thou mad ?

*Imo* Almoft Sir : Heauen reftore me · would I were 100

88 <i>bleffed</i> ] Ff, Rowe 1, Sing Ktly,	<i>No</i> , Cap et cet
Cam <i>blest</i> Rowe 11 et seq (subs )	92 <i>No, I rather added</i> ] As closing line
90, 91 <i>Thou Throne</i> ] One line	91 Rowe 11 et seq
Rowe et seq	1] Om Coll MS ap Cam
90 <i>Begger, would'st</i> ] F <sub>2</sub> <i>Beggar,</i>	93 <i>vilde</i> ] vild F <sub>3</sub> <i>vile</i> F <sub>4</sub> et seq
<i>would'st</i> F <sub>3</sub> F <sub>4</sub> <i>beggar, would'st</i> Pope	96 <i>and he is</i> ] <i>he is</i> Pope, Han
et seq	99 <i>What?</i> ] Ff, Rowe, Pope, Han
92 <i>No,</i> ] Ff, Rowe, + <i>No</i> Coll 11	<i>What</i> , Cap <i>What!</i> Theob et cet

89 Puttocke] MURRAY (*N E D*) A bird of prey, figuratively applied to a person as having some attribute of the kite (*e g*, ignobleness, greed)

90 would'st] COLLIER 11 (*Notes*, etc, p 508) The MS changes 'would'st' to *would, i e*, 'a beggar *who* would,' etc [In the *Cambridge Ed* it is recorded that Collier's MS omits 'I' in Imogen's rejoinder This omission has, however, escaped me in a search through Collier's *Notes and Emendations*, first and second editions, through his three editions of the play, and through his monovolume—Ed ]

97, 98 Ouer-buyes he payes] CAPELL (*Notes*, p 103) Modestly under-rating herself, and enhancing the wroth of Posthumus, who, she says, over-buys *her* by almost the whole of the sum he pays for her But what is it that he pays for her? Why, himself, and his sufferings which if they were rated, and a price set upon them, a small part of it might make the purchase of her

100 me] Let no real student, who cares alone for Shakespeare's text and not for wide margins and stainless paper, regret the lack of an original First Folio, as long as he has a copy of Lionel Booth's Reprint I think the world will never see a Reprint of any book as bulky as this, more exact than it It is even more satisfactory and useful than a photographic reproduction, wherein there cannot be but one version of the text (and we know that copies of that volume vary among themselves), whereas Booth's Reprint is the result of an accurate collation of seven copies of the First Folio, and the proof sheets were submitted to eight of the best proof-readers in London before they were struck off In my own copy of the First Folio the 'e' of 'me' in the text before us is defective, or, as the printers say, 'battered' I turn to Booth's Reprint, and lo! it is battered there!—Ed

A Neat-heards Daughter, and my *Leonatus* 101  
Our Neighbour-Shepheards Sonne

*Enter Queene*

*Cym* Thou foolish thing;  
They were againe together you haue done 105  
Not after our command Away with her,  
And pen her vp.

*Qu.* Befeech your patience Peace  
Deere Lady daughter, peace. Sweet Soueraigne,  
Leaue vs to our felues, and make your felf some comfort 110  
Out of your best aduice

*Cym* Nay, let her languish  
A drop of blood a day, and being aged  
Dye of this Folly *Exit.*

*Enter Pisano.* 115

*Qu.* Fye, you must giue way.

101 <i>heards</i> ] <i>herds</i> F <sub>4</sub>	113 <i>a day</i> ] <i>aday</i> Rowe <i>a-day</i>
103 <i>Enter Queene</i> ] After line 104	Pope, +
Dyce, Glo Cam Coll in	114 <i>Folly</i> ] <i>fully</i> Sprenger
104 <i>thing,</i> ] <i>thing</i> Johns <i>thing!</i>	<i>Exit</i> ] <i>Exeunt</i> Cymbeline and
Han Cap et seq.	Lords Dyce, Sta Glo Cam Coll in
105 [To the Queen Theob Warb	115 <i>Enter</i> ] After line 116 Dyce,
et seq	Sta Glo Cam
108 <i>your</i> ] <i>you</i> Cap (Notes, 103)	116 <i>Fye, you</i> ] Ff, Rowe, + <i>Fiel</i>
109 <i>Lady daughter</i> ] <i>Lady-daughter</i>	<i>you</i> Var '73, Dyce, Glo Cam <i>Fiel</i> —
Ed conj	<i>you</i> Cap et cet
110 <i>to our</i> ] <i>t'our</i> Pope, +	

111 *best aduice*] STEEVENS That is, consideration, reflection

112, 113 *languish A drop of blood a day*] CRAIG I think there certainly should be a comma after 'languish' The meaning is 'let her pine away by degree, at the rate of a drop of blood a day'—DOWDEN 'Languish' was sometimes causal and active *N. E. D* quotes from Fenton 'The displeasures languishe the heart,' and from Florio's *Montagne* 'Least (lest) he might languish that burning flame'

114 *Dye of this Folly*] GERVINUS (ii, 217, ed 1872) To this curse, she who is cursed will willingly respond 'Amen!'—HUDSON Of course, the King means it for a curse, but he has not snap enough to make it such

116 *Fye, you must giue way*] As a rule, the majority of editors from CAPELL to the GLOBE ED indicate a change of address by dashes—CAPELL conformed rigidly to the rule Indeed, I think, it originated with him The *Globe* disregarded it, and the editors since 1864, who have used the *Globe*'s text to print from, likewise omit these dashes, notably R G White, who, in his First Ed 1860, scrupulously retained them, in his second Ed, in 1883, discarded them To use these dashes intelligently assuredly adds to editorial problems, as in the present instance To whom is this 'Fye' addressed, to Cymbeline or to Imogen? and to

Heere is your Seruant. How now Sir? What newes? 117

*Pisa.* My Lord your Sonne, drew on my Master.

*Qu.* Hah?

No harme I trust is done? 120

*Pisa.* There might haue beene,  
But that my Master rather plaid, then fought,  
And had no helpe of Anger they were parted  
By Gentlemen, at hand.

*Qu.* I am very glad on't. 125

119 *Hah?* *Hah!* Rowe, + *Hal* 125 *I am* *I'm* Pope, +, Dyce II, III  
Cap et cet

whom 'you must give way'? 'Here is your servant' is, of course, addressed to Imogen, Pisanio is her servant. But are any of the preceding words addressed to her? or are all of them? No Globe or Cambridge text will avail here. Capell is the prince of punctuators, he has influenced, I think, the punctuation of the text of Shakespeare more than any other editor. I opine that Dyce, Ed 1, printed from him, and that the Globe printed from Dyce. It is thus then, that Capell prints those lines 'Fie!—you must give way. Here is your servant—How now, sir?' etc. Hereby showing that, according to Capell, the 'Fie!' is addressed to the king by the queen who has just heard his cruel curse, she then turns to Imogen, and it is to her that 'you must give way' is spoken, and not, as it probably is in the Folio, to the king. And I think rightly. The queen did not wish Cymbeline to give way, indeed, she wished him to remain firm, but it was of prime importance to her that Imogen should give way, and thereby smooth the road to the marriage with Cloten. At the same time it is quite possible to contend that the queen, thorough hypocrite as she is, should wish to seem to favour the daughter by counselling the father to relax his severity—Again, there is a third interpretation, warmly advocated by ELZE, that the whole sentence, 'Fie!' and all, is addressed to Imogen. No one is competent dogmatically to solve the problem with a Q. E. D. Every student must decide for himself with what dramatic instinct heaven has vouchsafed him.—Ed

123 *no helpe of Anger*] DOWDEN. So Sidney, *Arcadia* (Qto ed 1590), p 315, *recto* 'his Courage (vnused to such injuries) desired helpe of Anger to make him this answer'. So in *Lear*, III, vii, 79 'Nay, then, come on and take the chance of anger'.—CRAIG. If a man loses his temper in sword-play he gives himself away to his adversary. Shakespeare makes Mecænas (*Ant & Cleop*, IV, 1, 9) express this truth 'Never anger Made good guard for itself'. Here it means, 'Cloten's brutal assault did not induce him to strike him in return, he merely stood on his guard'. [Craig's note seems to imply that anger would not have helped Posthumus, and that he parried Cloten's blows, but gave none. We know, however, from the next scene that he drove Cloten back, which could hardly have been accomplished by passive parrying. Pisanio says that Posthumus merely played with Cloten, and had not that vindictiveness that anger would have imparted.] Thus in Dowden's excellent illustration, Amphiatrus was in a state of passive melancholy and needed the 'help of anger' to rouse him to answer the challenge he had just received.

*Imo.* Your Son's my Fathers friend, he takes his part 126  
 To draw vpon an Exile O braue Sir,  
 I would they were in Affricke both together,  
 My selfe by with a Needle, that I might pricke  
 The goer backe. Why came you from your Master? 130

*Pisa.* On his command he would not suffer mee  
 To bring him to the Hauen left these Notes  
 Of what commands I should be subiect too,  
 When't pleas'd you to employ me

*Qu.* This hath beene 135  
 Your faithfull Seruant I dare lay mine Honour  
 He will remaine fo

*Pisa.* I humbly thanke your Highnesse

*Qu.* Pray walke a-while 139

126 friend,] friend, Cap et seq	Cap Dyce, Sta Glo Cam Wh u
126, 127 part To Exile] part To	133 too] to Ff
Exile, Ff part To exile, Rowe part,	134 When't pleas'd] when't please
To exile Pope, Theob 1, Han	F <sub>3</sub> F <sub>4</sub> , Rowe, Pope, Han When it
part To exile Theob 11, Warb	pleas'd Varr Mal Ran Steev Varr
part, To exile Cap part, To exile!	139 a-while] F <sub>2</sub> awhile Dyce, Sta
Knt part—To exile! Johns et cet	Glo Cam Coll 11 a while F <sub>3</sub> F <sub>4</sub>
130 goer backe] goer-back Pope, +,	et cet

126, 127 his part To draw vpon an Exile] The *Text Notes* show the almost unanimous approval of JOHNSON'S excellent punctuation, converting the infinitive phrase 'To draw upon an exile' into an exclamation, which is eminently Shakespearean. There are several similar usages in *Ant & Cleop* 'The way to lose him!'—I, 11, 14, 'To be entangled with those mouth-made vows, which break themselves in swearing!'—I, 11, 48, 'So tart a favour To trumpet such good tidings!'—II, v, 48 Yet let it not be supposed that the text, as it now stands before us, does not bear a good sense. The following paraphrase of it is, I think, not unfair 'By drawing his sword on one whom my father had exiled, he takes my father's part and shows that he is his friend' Yet Johnson's interpretation seems to me far better —Ed

128 Affricke] FORSYTH, in a chapter on 'Parallelisms,' not of Shakespeare with other writers, but with Shakespeare himself, quotes as similar to the present wish of Imogen, that of Volumnia in reference to Coriolanus 'I would my son were in *Arabia*, and thy tribe before him,' etc —*Cor*, IV, 11, 24, 'or be alive again, And dare me to the desert with thy sword'—*Macb*, III, 1v, 104, 'I dare meet Surrey in a wilderness, And spit upon him while I say he lies'—*Rich II*: IV, 1, 74

129 Needle] ABBOTT (§ 465) 'Needle,' which in *Gammer Gurton* rhymes with 'feeble,' is often pronounced as a monosyllable

139. walke a-while] That is, withdraw For similar examples, see SCHMIDT, *Lex.*, s. v

*Imo* About some halfe houre hence,  
 Pray you speake with me;  
 You shall (at least) go see my Lord aboard.  
 For this time leaue me *Exeunt* 143

### Scena Tertia

*Enter Clotten, and two Lords.*

1 Sir, I would aduise you to shift a Shirt, the Vio- 3

140, 141 One line Rowe, +, Var	1 Scena Tertia] Scene continued
'73, '78, '85 Ran	Rowe, Theob SCENE IV Pope, Han
140-143 hence, me, aboard me]	Warb Johns SCENE II Dyce, Sta
hence, me aboard me Cap Var	Glo Coll in, Cam et seq (subs)
'78 et seq	The same Cap A Publick Place
141 Pray you] pray Pope, Han.	Mal Steev Varr Knt Coll
I pray you Cap Steev Varr Knt,	The same A Publick Place Dyce,
Dyce, Wh Sta Ktly, Glo Cam	Sta Glo Cam
141-143 Pray me] Two lines, end-	2 Clotten] Ff Cloten Rowe et
ing leave] me Cap Mal Steev et seq	seq
143 For] From Warb (misprint?)	3, 10, 16, 25, 35 1] 1 Lord Rowe

143 *Exeunt*] SHERMAN (p 19) Evidently Shakespeare is not yet fully at work. Neither in this scene nor in the preceding does his hand suggest the cunning that it has known in most earlier plays. Particularly this plan of character contrasts, which presents first a scene of Imogen, and then of Cloten, and then of Imogen again, is unexampled in all his work elsewhere.

1 Scena Tertia] ECCLES Place is the same. The time seems to succeed immediately to that of the last, by the shortness of the interval between the departure of Posthumus in the former scene, and the appearance of Pisano who relates the assault made on him by Cloten, we must suppose it to have happened either in the palace, or immediately after Posthumus had set out from thence on his way to the harbour, and one of the lords here speaks as if Cloten were still warm from the effects of the encounter.—INGLEBY This scene is introduced to show up Cloten in a character which,—to judge of his subsequent conduct,—he hardly deserves, that of a conceited coward. The First Lord flatters him too grossly for human credulity, and the Second Lord, by 'asides,' lampoons him, for the benefit of the groundlings. The allusions are obscure, and the quibbles poor. It would be a relief to know that Shakespeare was not responsible for either this scene or the first of Act II. Both may be omitted, without loss, in reading the play. [Those editors who here mark the Second Scene are, it seems to me, unquestionably right. There has been no change of scene until now.—ED.]

2 Clotten] HAZLITT (p 8) The character of Cloten, the conceited, booby lord, and rejected lover of Imogen, though not very agreeable in itself, and at present obsolete, is drawn with great humour and knowledge of character. The description which Imogen gives of his unwelcome addresses to her,—'Whose lovesunt hath been to me as fearful as a siege,' [III, iv, 157]—is enough to cure the most ridiculous lover of his folly. It is remarkable that though Cloten makes so poor a figure in love, he is described as assuming an air of consequence as the

lence of Action hath made you reek as a Sacrifice : where  
ayre comes out, ayre comes in . There's none abroad fo 5  
wholesome as that you vent

*Clot.* If my Shirt were bloody, then to shift it  
Haue I hurt him ?

2 No faith not so much as his patience

1 Hurt him ? His bodie's a passable Carkasse if he bee 10  
not hurt It is a through-fare for Steele if it be not hurt.

2 His Steele was in debt, it went o'th'Backe-side the  
Towne

*Clot.* The Villaine would not stand me.

2 No, but he fled forward still, toward your face. 15

5 comes in ] comes in, Johns	11 a through-fare] F <sub>2</sub> F <sub>4</sub> , Rowe 1,
6 wholesome] unwholesome Ingl 1	Dyce, Sta Glo Cam thorough-fare
7, 8 If him?] Prose Cap et seq	Rowe 11 a thorough-fare F <sub>3</sub> et cet
7 to shift it] Ff, Knt, Dyce, Sta	12 o'th'] Rowe, +, Cap o'th' Ff
Glo Coll m, Cam to shift it—Rowe	the Steev o'the Var '73 et cet
et cet I'd shift it Lloyd ap Cam	12, 13 the Towne] o' the town Ktly
9, 12, 15, 18, 20, 24, 28, 32, 37 2] 2	con]
Lord Rowe	15 forward] forward Pope, +, Var
9, 12, 16 [Aside Theob et seq	'73

Queen's son in a council of State, and with all the absurdity of his person and manners, is not without shrewdness in his observations So true is it that folly is as often owing to a want of proper sentiments as to a want of understanding! The exclamation of the ancient critic, Oh, Menander and Nature, which of you copied from the other! would not be misapplied to Shakespeare [For other estimates of Cloten's character, see *Appendix* It suffices, I think, here and now to call attention to Cloten's irreconcilable traits of character he is at once a despicable lout and a prudent councillor, timid as a hare and bold as a lion —Ed]

5, 6. so wholesome as that you vent] INGLEBY reads *unwholesome* in his text, and appends a foot-note The original text is restored, and the foot-note silently omitted by Holcombe Ingleby in the revised edition of his father's book —DOWDEN Ingleby misunderstood the meaning The speaker advises Cloten to shift a shirt,—a common Elizabethan expression, used, for example, in Massinger, *The Picture*, II, 1,—in order to cease reeking, otherwise he must take air in to supply what he loses, and the outer air is less wholesome than that of his own sweet body

10 passable] SCHMIDT (*Lex*) Affording free passage

10, 11. if he bee not hurt . if it be not hurt] Can any man lay his hand on his honest heart and say this needless repetition sounds like Shakespeare?—Ed.

12, 13 His Steele . Towne] DELIUS In order to spare him, Posthumus's steel sneaked roundabout Cloten's body, like a debtor trying to avoid his creditors THISELTON (p 8) In *An Account of James the First's Visit in 1615 to the University of Cambridge*, given in the *Appendix* to Hawkins' edition of *Ignoramus*, we read that certain 'Jesuits or priests, being to be conveyed from London to Wisbich castle, were not suffered to come thorough Cambridge, but by the Sheriff carried over the backe side of the town to Cambridge castle'

1 Stand you? you haue Land enough of your owne 16  
But he added to your hauing, gaue you some ground.

2 As many Inches, as you haue Oceans (Puppies.)

*Clot* I would they had not come betweene vs.

2 So would I, till you had meafur'd how long a Foole 20  
you were vpon the ground.

*Clot.* And that shee should loue this Fellow, and re-  
fufe mee

2 If it be a sin to make a true election, if he is damn'd.

1 Sir, as I told you alwayes her Beauty & her Braine 25  
go not together. Shee's a good signe, but I haue seene  
small reflection of her wit. 27

16, 17 As prose Pope et seq	23 <i>mee</i> ] <i>me!</i> Rowe
18, 20, 24, 28, 32 [ <i>Aside</i> Pope et	24 <i>she is</i> ] <i>she's</i> Rowe 11, +
seq	25 <i>alwayes</i> ] <i>always</i> , Rowe et seq
18 <i>Oceans</i> ( <i>Puppies</i> ) ] F <sub>2</sub> F <sub>3</sub> <i>Oceans</i>	<i>her Beauty &amp; her Braine</i> ] <i>your</i>
( <i>Puppies</i> ) F <sub>4</sub> <i>oceans, Puppies!</i> Rowe,	<i>beauty and your braine</i> Anon ap Cam
+ <i>oceans—Puppies!</i> Coll Dyce,	26 <i>Shee's</i> ] <i>Shees</i> F <sub>2</sub>
Ktly, Glo Cam <i>oceans Puppies!</i>	<i>signe</i> ] <i>sun</i> Sta con] (Athenæum,
Cap et seq	14 June, 1873)

17 But he added . ground] WALKER (*Crit*, III, 316) queries whether the stage-direction at the head of this Scene should not be, 'Enter Cloten and three Lords', and, because he doubts that 'Puppies' refers to the First Lord and Cloten, he gives this line 17 to the Third Lord [I cannot see how this addition to the group mends matters, or what objection there is to calling Cloten, or the First Lord either, a 'puppy'—Ed]

18 Inches . . Oceans] This antithesis between 'inches' and 'oceans' teases us as a possible allusion which time has hidden But the words may signify no more than their plain meaning, inasmuch as Cloten had no 'having' in oceans, so he had no addition to his 'having in ground'—Ed

20, 21 So would I ground] Time has evaporated the wit in this sentence also,—if it ever had any—Ed

24 election] WHITE (ed 1) The allusion plainly is to the doctrine of election held by the Calvinists [I think this is doubtful The Calvinistic 'election' is a prerogative of God, man cannot 'make it' 'Election' is here used, I think, in its ordinary sense See Craig's note, I, II, 84—Ed]

25 her Beauty & her Braine] JOHNSON I believe the lord means to speak a sentence, 'Sir, as I told you always, beauty and brain go not together' [Have we not here an illustration of Dr Johnson's own remark in regard to a whirlpool 'Sir, it is movement without progression'—Ed]

26 sign] WARBURTON If 'sign' be the true reading, the poet means by it, *constellation*, and by 'reflection' is meant *influence* But I rather think, from the answer, that he wrote *shine*—EDWARDS (p 110) So, because *shine* signifies *brightness*, you may call a *bright* person—a *good shine!* The expression is monstrous 'Sign' is the true reading, without signifying *constellation*, or even a single *star* The sense is plain as words can make it She has a fair outside, a specious appear-

2 She shines not vpon Fooles, leaft the reflection 28  
Should hurt her

*Clot.* Come, Ile to my Chamber would there had 30  
beene fome hurt done

2 I wifh not fo, vnleffe it had bin the fall of an Affe,  
which is no great hurt

*Clot.* You'l go with vs ?

1 Ile attend your Lordfhip. 35

*Clot.* Nay come, let's go together.

2 Well my Lord. *Exeunt.* 37

28, 29 As prose Rowe II et seq.

32 *bin*] *been* F<sub>4</sub>

35 1 *Ile*] 2 L *I'll* Cap Ran Ecc  
Dyce II, Huds

37 2 *Well*] 1 Lord *Well* Del conj

ance, but no wit *O quanta species, cerebrum non habet!*—Phædrus—HEATH (p 472) 'Reflection' here means *token* or *display*, not influence, for light is chiefly manifested by being reflected. The sense is She is undoubtedly a constellation of considerable lustre, but it is not displayed in her wit, for I have seen but little manifestation of that—STEEVENS To understand the whole force of Shakespeare's idea, it should be remembered, that anciently almost every *sign* had a motto, or some attempt at a witticism, underneath it—MALONE refers oppositely to I, VII, 20-22 [It is time wasted to spend much thought on this foolish scene, which wainropes cannot hale me to the belief that Shakespeare ever wrote—ED]

34 You'l go with vs] CAPELL (*Notes*, p 103) believes that this is addressed to the Second Lord, 'and, of consequence, he is the answerer, though editions have order'd it otherwise' [There is force in what Capell urges. He evidently takes 'attend' in the sense of *await*, as it is used in 'the Legions attending you heere,' IV, II, 415, and in many another place, and as Cloten understands it, it explains his request that they should not separate but all 'go together'—I think ELZE failed to catch this meaning, he leaves the distribution of the speeches unchanged, but accounts for Cloten's remonstrance by supposing that the Second Lord offers 'either to stay behind or to leave by a different door'—VAUGHAN, retaining the text of the Folio, thus paraphrases 'The second lord, in the words "Well, my lord," plays sarcastically on the expression of Cloten, "let's go together" Cloten makes use of these words in their literal sense, as "let us go like companions, hand in hand, and not like princes and attendant, the second after the first" but the second lord, on the other hand, professes to understand "let us go together" in the metaphorical sense, in which the first lord has already employed it, by the phrase "her beauty and her brain go not together," that is, "are not a match", and, accordingly, he adds "well, my lord," that is, "you go together well, my lord, you are an excellent pair and match, being both coxcombs and puppies" He has said the same of them before, in his aside exclamation "puppies"]



*Scena Quarta.**Enter Imogen, and Pisano.*

*Imo* I would thou grew'st vnto the shores o'th'Hauen,  
 And questioned'st euery Saile if he should write,  
 And I not haue it, 'twere a Paper lost 5  
 As offer'd mercy is : What was the last  
 That he spake to thee?

*Pisa.* It was his Queene, his Queene.

*Imo.* Then wau'd his Handkerchiefe?

*Pisa.* And kist it, Madam ' 10

*Imo.* Senselesse Linnen, happier therein then I :  
 And that was all ? 12

1 *Scena Quarta*] Scene continued  
 Rowe SCENE V Pope, Han Warb  
 Johns SCENE III Dyce, Sta Glo  
 Cam Coll III.

Imogen's Apartments Theob A  
 Room in the Palace Cap

3 *o'th'*] Rowe, + *o'th'* Ff *o'th'*  
 Cap et seq

4 *questioned'st*] Ff, Rowe, Pope,  
 Han *question'd'st* Theob Warb  
*question'd* Var '85 *question'dst* Johns  
 et cet

4 *euery*] *eu'ry* Rowe 1  
 5, 6 *'twere is*] *'twere as a paper*  
*lost With offer'd mercy in it* Han  
 5 *Paper lost*] *proper loss* Dtn  
 conj  
 6 *offer'd*] *deferr'd* Sta conj  
*is*] *is* Ktly conj  
 7 *to thee*] *with thee* Pope, +  
 8 *It was*] Ff, Rowe, Cap Knt, Coll  
 Dyce, Sta Glo Cam 'Twas Pope  
 et cet  
 11 *Senselesse*] *O senseless* Ktly

1 *Scena Quarta*] ECCLES Between the former and the present scene such an interval must be supposed as was sufficient for PISANIO to attend his master to the harbour, agreeably to Imogen's directions, and to return from thence with an account of his departure

6 *As offer'd mercy*] WARBURTON refers this to the 'offer'd mercy of heaven'—JOHNSON and WYATT agree with him—HEATH refers it to the pardon of a condemned criminal—Thus also, CAPELL, STEEVENS (who quotes, 'Like a remorseful pardon slowly carried'—*All's Well*, V, III, 58), and nearly all subsequent editors, with unusual unanimity

11, 12 *Senselesse* . all] WALKER (*Crit*, III, 316) proposes to arrange, 'Senseless linen, happier' as closing line 10, and read 'Therein than I,' as a broken line Who can discern therein any possible metrical gain, or imagine how the change can be pleasurably indicated by the living voice Line 11 may not be a fine filed iambic trimeter, but with its two heavy, long spondees, 'senselesse linnen,' it is highly felicitous After the force of these four sombre syllables has spent itself, the choriamb, 'happier therein,' imparts, as it should, a gayer, brighter air, as though over Imogen's sweet features a thought almost jocund had passed, as she remembered her lovers last kiss. Then, lastly, 'than I,' with its downward inflection, prepares us for the plaintive, 'And that was all?' And into this music

*Pisa.* No Madam : for fo long 13  
As he could make me with his eye, or eare,

14 *his*] Ff, Rowe, Pope, Han Knt 14 *his eye*] *his eyes* F<sub>4</sub>, Rowe  
the Coleridge, Ktly *mine* Ingl *this* *either eye* Sta conj (Athenæum, 14  
Theob et cet June, 1873)

of William Shakespeare rude fingers must be thrust, and the cords wantonly snapped Vaughan is, possibly, the arch-enthusiast for metrical arrangement and the supreme domination of metre over pronunciation The following line is of his scansion 'Beyond thought's comp'ss that former fab'lous story'—(p 401) Again, 'Who knows of one of h'r women being corrupted'—(p 411) Again, 'And gentl'men of It'ly most willing spirits'—(p 496) May we not be permitted to marvel why these metrical enthusiasts do not urge a return to the intoning of Betterton's days, and the adoption of a drama wherein the lines shall be faultlessly metrical, but the words unintelligible and—unpronounceable?—Ed ]

14 *make me with his eye, or eare*] THEOBALD How could Posthumus make himself distinguished by his ear to Pisanio? By his tongue he might, to the other's ear and this was certainly Shakespeare's intention We must, therefore, read, as Mr Warburton hinted to me, 'with *this* eye' The expression is *δεκτικὸς*, as the Greeks term it The party speaking points to the part spoken of [In Nichol's *Illustrations*, II, 628, Theobald conjectures 'with *my* eye', but evidently withdrew it ]—JOHNSON Hammer alters it to 'mark me with his eye, or *I*,' because Pisanio describes no address made to the ear —BECKET (p 256) conjectures 'make his eye, or *e'er* [i]' and explains that 'the want of the personal pronoun, which should accompany *e'er*, obscures the expression', it must be understood —THURSTON (p 9) Becket is, I think, for once in a right way in [his conjecture], but there is no misprint See 'They shall be parde, who eare do lesse'—Hake's *News out of Powles Churchyard*, also 'Whatear we shew'—*Return from Parnassus* (Macray), Prologue, 64 —COLERIDGE (p 303) But '*this* eye,' in spite of the supposition of its being *δεκτικὸς*, is very awkward I should think that either *or* or *the* was Shakespeare's word —HUDSON Coleridge's proposed 'with *the* eye,' I am apt to think the better correction [Unquestionably there are occasions when an actor may, and even must, make clear his meaning by 'pointing,' as Theobald says, 'to the parts spoken of,' as where Polonius says 'Take this from this, if this be otherwise,' pointing to his head and neck But is the present one of the occasions? Could the effect be other than ludicrous (and the 'absurdity' struck Ingleby also) to see Pisanio gravely raise his hand and point first to his eye and then to his ear?—Ed ]—WHITE (ed 1) It would be well were there warrant for reading 'with *or* eye or ear' —DEIGHTON's text reads 'with his eye, or *mine*,' with the meaning that 'so long as he could make me out, see me at all, and I could distinguish him from the sailors on board,' etc.—STEEVENS This description, and what follows it, seems imitated from Ovid, *Mel* [463-474] See Golding's trans [142 *verso*, ed 1567] 'Shee lifting vp her watrye eyes behlnd her husband stand Vppon the hatches making signes by beckening with his hand And shee made signes to him agene And after that the land Was farre remoued from the shippe, and that the sight began Too bee vnable too discerne the face of any man, As long as ere shee could shee lookt vppon the rowing keele And when shee could no longer tyme for distance ken it weele, Shee looked still vppon the sayles that flashed with the wynd Vppon the maast And when she coude the sayles no longer fynd, She gate her too her empty bed with sad

Distinguish him from others, he did keepe  
 The Decke, with Gloue, or Hat, or Handkerchife,  
 Still wauing, as the fits and furies of's mind  
 Could best expresse how flow his Soule sayl'd on,  
 How swift his Ship.

*Imo.* Thou should'st haue made him,  
 As little as a Crow, or leffe, ere left  
 To after-eye him.

*Pisa.* Madame, so I did

*Imo.* I would haue broke mine eye-strings;  
 Crack'd them, but to looke vpon him, till the diminution  
 Of space, had pointed him sharpe as my Needle.

20 <i>him</i> ] <i>him</i> ev'n Han <i>him</i> seem	25 <i>them</i> , but] 'em, but Pope, +
Sta conj ( <i>Athenæum</i> , 14 June, 1873)	<i>the balls</i> Huds
24-29 Mnemonic Pope, Warb	<i>him</i> ,] Ff, Coll Ktly, Glo Cam
24, 25 <i>I would Crack'd them</i> , but]	<i>him</i> , Rowe et cet
One line Pope et seq	26 <i>Of</i> ] <i>From</i> Han <i>Of's</i> Warb

and sorye hart, And layd her downe'—DOWDEN refers to a close parallel in *Venus & Adonis*, lines 817-822 [There is one faint point in favour of Warburton's emendation which seems to give it possibility, and this is that the compositor, misled by the repetition of the sound, heard from the voice of his reader, or from his mental ear, set up, 'with his,' when he should have set up '*with this*,'—the words of the copy. If these were really the words of the copy, an emendation is needed, if one be needed at all, quite as much as ever I see no reason, however, why we should assume that Posthumus was silent as long as he was within ear-shot Such is not the use and wont now-a-days when the great Ocean Liners leave the dock If, after all, the phrase be unintelligible,—be it so Have we received at Shakespeare's hand 'favours so sweet, they went to the heart's root,—And shall we not receive one bitter fruit'—ED]

24 broke mine eye-strings] MURRAY (*N E D*) The strings (*i e*, muscles, nerves, or tendons) of the eye They were formerly supposed to break or crack at death or loss of sight —STAUNTON (*Athenæum*, 14 June, 1873) No one familiar with Shakespeare's style can believe him guilty of this bathos He might have written,—'I would have crack'd mine eye-strings, broke them,' etc, though even this would be tame for him It is far more likely that what he really did write was—'I would have crack'd mine eye-strings, broke their balls,' etc I am doubtful whether the expression of *Pisano*, III, iv,—'I'll wake mine eye-balls blind first,' adds anything to the probability of this suggestion, but it may be worth notice

25, 26 diminution Of space] WARBURTON But the increase of distance is the augmentative, not the 'diminution of space' between the object and the beholder, which augmentation occasions the diminution of the object We should read, therefore, 'the diminution of's space,'—*i e*, of his space, or of that space which his body occupied, and this is the *diminution* of the object by the augmentation of space —HEATH (p 473) All this is certainly true and perfectly right, but then it ought to have taught [Warburton] to have recourse to that rule of construction in the English language, that the genitive case is frequently used to express the cause,

Nay, followed him, till he had melted from 27  
 The smalnesse of a Gnat, to ayre and then  
 Haue turn'd mine eye, and wept. But good *Pisano*,  
 When shall we heare from him 30

*Pisa* Be assur'd Madam,  
 With his next vantage.

*Imo* I did not take my leaue of him, but had  
 Most pretty things to say Ere I could tell him  
 How I would thinke on him at certaine houres, 35  
 Such thoughts, and such Or I could make him sweare,  
 The Shees of Italy should not betray  
 Mine Intereft, and his Honour . or haue charg'd him  
 At the fixt houre of Morne, at Noone, at Midnight, 39

27 *followed*] *follow'd* Pope et seq  
 29 *wept* *But*] *wept—but* Pope, Han  
 30 *him*] *him?* Rowe  
 33-45 Mnemonic Warb

37 *Shees*] *F<sub>2</sub>* *She's* *F<sub>3</sub>F<sub>4</sub>*, Rowe  
 38 *haue charg'd*] *could charge* Han  
 39 *fixt*] *sixth* *F<sub>4</sub>*

as well as the object Thus, 'the diminution of space, will be that diminution which is caused by space or distance [The correction of Warburton may be always safely left to Heath or Edwards—Ed]—JOHNSON That is, the *diminution* of which *space* is the cause Trees are killed by a blast of lightning, that is, by blasting, not *blasted* lightning

28 of a Gnat, to ayre] In reading or speaking, the slight pause after 'Gnat,' indicated by the comma in the Folio, should not be overlooked—CAPELL, I am sorry to say, was the first to remove this comma, and he has been almost uniformly followed by succeeding editors Of course, as far as the mere construction of the sentence is concerned, the punctuation of the Folio is erroneous—Ed

32 vantage] That is, his next favourable opportunity.

36-38 Or I could his Honour] These are to me the only jarring words that Imogen ever utters We all know how common it is, both on and, unfortunately, off the stage, for wives to mistrust husbands This excuse may be possibly urged in Imogen's defence But I prefer that she should need no defence When she learns the contents of Posthumus's cruel, brutal letter to Pisano, her suspicions fly at once, not unnaturally, to some 'jay of Italy!' But it grates me that she should express any such suspicion, however faint, at the very instant that her heart was breaking over their separation, and when her every other utterance at this moment was that of an 'enskyed saint' Is the harboring of such a thought, at such a crisis, in harmony with a character that was almost perversely obtuse when Iachimo broadly hinted at Posthumus's infidelity? These lines are to me so repugnant that I would fain believe she never uttered them Let them be excised and the remaining lines will flow with sufficing metrical smoothness 'Such thoughts, and such, or I could have charg'd him'—On the other hand, Collier (ed. ii) remarks that the allusion to the 'shes of Italy' is 'an admirable preparation for what succeeds in the play' I cannot see it—Ed

37 The Shees] See 'Twixt two such She's'—I, vii, 47 For other instances where 'he' and 'she' are used for *man* and *woman*, see ABBOTT, § 224

T'encounter me with Orisons, for then  
 I am in Heauen for him Or ere I could,  
 Giue him that parting kisse, which I had set  
 Betwixt two charming words, comes in my Father,  
 And like the Tyrannous breathing of the North,  
 Shakes all our buddes from growing 45

40 T'encounter] Ff, Rowe, +, Coll  
 Dyce u, Sing

40 Orisons] Oraisons Rowe  
 41 Heauen] heav'n Han

43 two charming words] WARBURTON Without question by these two charming words she would be understood to mean, 'Adieu, Posthumus' The one *Religion* made so, and the other *Love* —EDWARDS (p 191) [According to Mr Warburton] Imogen must have understood the etymology of our language very exactly, to find out so much *religion* in the word *adieu*, which we use commonly without fixing any such idea to it, as when we say that such a man has *bidden adieu* to all religion And, on the other side, she must have understood the language of *love* very little if she could find no tenderer expression of it than the name by which everybody else called her husband —COLLIER The old meaning of to 'charm' was to *enchant*, and in that sense we suppose it to have been used by Imogen in this passage, she would have set the kiss betwixt 'two charming words,' in order, perhaps, to secure it from 'the shes of Italy' [And to the same effect, all subsequent editors] —INGLEBY believes that 'there is, not improbably, an allusion to some custom of Shakespeare's own day' —THISELTON finds here 'an allusion to the cross,—which still, I understand, represents a kiss in love letters,—that was placed between words in written charms or "charects"' —DOWDEN In Scot's *Discovery of Witchcraft* 'use charming words' means use words of incantation —DEIGHTON suggests that 'perhaps "charming" means nothing more than "sweet," "loving"', whereto the present editor is inclined to agree

45 Shakes growing] WARBURTON argues that if Cymbeline's rage had occurred when he first discovered the marriage, Imogen would have rightly referred to it as shaking 'all our buds from growing' 'because by banishing Posthumus, he quite cut off the fruits of their loves and alliances, which were things of duration, and in this case the *buds* of *fruit-trees* had been meant' But Posthumus was taking his last farewell of her, which was but of a short and momentary duration 'In this case, it is plain' that the 'buds' must refer to *flowers*, which do not 'grow' like fruit buds, but merely open or expand Therefore, we must read, 'Shakes all our buds from *blowing*' —HANMER is the only editor who was beguiled by this hypercritical emendation —But the Rev Dr HURD, a fulsome admirer of Warburton in a note on *Callida junctura* in his edition of Horace's *Art of Poetry* (p 56, ed 1766) adopted 'blowing' of the 'sagacious editor' and modified the line by suggesting 'Shuts all our buds from *blowing*' 'And, on second thoughts, changed *shuts* to *checks*, as more like both in sound to "Shakes" and in the traces of the letters, and lastly because it is easier and better English' I owe to ECCLES this reference to Hurd. In the emendation *checks*, Hurd anticipates BAILEY (ii, 128) —CAPELL (i, 103) Not the fair bud of their adieus only, but *all* their buds, the whole promised crop of their loves is *shaken* and beat to the ground by this 'tyrannous breathing' 'Growing' is equivalent to 'blowing,' for the expansion of buds is growth, promoted, as is elsewhere expressed, 'by summer's ripening

*Enter a Lady.*

46

*La.* The Queene (Madam)  
Desires your Highnesse Company.

*Imo.* Those things I bid you do, I get them dispatch'd,  
I will attend the Queene.

50

*Pr/a.* Madam, I shall

*Exeunt.*

*Scena Quinta.*

*Enter Philario, Iachimo a Frenchman, a Dutchman, and a Spaniard.*

3

1 Scena Quinta] SCENE II Rowe  
SCENE VI Pope, Han Warb Johns  
SCENE IV Dyce, Sta Glo Coll III,  
Cam  
Rome Rowe A Room in Philario's  
House Cap

2 Iachimo ] Iachimo, Ff Iachimo,  
and Rowe  
2, 3 a Frenchman, a Dutchman,]  
Frenchman, Dutchman F<sub>3</sub>F<sub>4</sub>  
a Dutchman, and a Spaniard]  
Om Rowe, +, Varr Ran Knt

breath'—*Rom & Jul*, II, II, 121—JOHNSON A *bud*, without any distinct idea, whether of flower or fruit, is a natural representation of anything incipient or immature, and the buds of flowers, if flowers are meant, *grow* to flowers, as the buds of fruits *grow* to fruits—STEEVENS I think the old reading may be sufficiently supported by 'Rough words to *shake* the darling buds of May'—*Sonn*, xviii Again in 'Confounds thy fame, as whirlwinds *shake* fair buds'—*Tam Shr*, V, II, 140

1 Scena Quinta] ECCLES (p 31) Between this scene and the last so much time must be imagined to pass as was sufficient for Posthumus to perform his voyage and journey to Rome—DANIEL Here begins the Second Day—INGLEBY The language of this scene presents a notable instance of slipshod writing, with an occasional construction of equivocal meaning Recent publications on the authorship of these plays induce the reflexion, how the fastidious taste of so great a master of prose as Francis Bacon would have been shocked by such composition as we find in this and other prose scenes

2, 3 a Dutchman, and a Spaniard] CAPELL (p 104) Perhaps the Poet might have intended to make more of [these two] than only silent co-agents, or, when he dropped that intention, let them stand as a mark of Philario's benevolence and his hospitable disposition to strangers—STEEVENS Shakespeare derived [these four characters] from whatever translation of the original novel he made use of [In the *Var* '21 there is this additional remark by Steevens 'Thus, in the ancient one described in our Prolegomena to this drama "Howe III merchauntes met all togyther in on way, whyche were of iiii dyverse landes," etc' This is probably a reference to the version of Boccaccio, of which Steevens gives a meagre account in his Prolegomena See Appendix, *Source of the Plot*—SKOTTOWE quotes this reference by Steevens, and adds 'In the trifling particular of the arrange-

*Iach.* Beleeue it Sir, I haue seene him in Britaine, hee  
 was then of a Creffent note, expected to proue so woorthy, as since he hath beene allowed the name of But I  
 could then haue look'd on him, without the help of Ad-  
 miration, though the Catalogue of his endowments had

4 *Sir,*] Ff, Rowe, +, Coll Dyce,  
 Glo Cam *Sir*, Cap et cet

5 *then of a Creffent note, expected]*  
 F<sub>2</sub> *then of a creffent none, expected* F<sub>3</sub>  
*then of a crescent, none expected* F<sub>4</sub>, Rowe  
*than but crescent, none expected him*  
 Pope (*then ed u*), Han *then of a*

*crescent note, expected* Theob et cet

5, 6 *woorthy]* wore *thy* Pope 1

6 *But]* Om Han

7, 8 *Admiration,*] Ff, Coll Dyce u,  
 m, Sta Glo Cam *admiration*, Theob  
 et cet

ment of his *Dram Pers* in this Scene, therefore, Shakespeare acted under the influence of authority, and this is likewise evident from the circumstance that the Spaniard and Hollander are mute'—KNIGHT opines that Shakespeare no doubt intended 'to show that the foolish wager of Posthumus was made amidst strangers who resorted to Rome'—WHITE agrees substantially with Knight, and adds that their 'mere presence had a dramatic effect'

7, 8 without the help of Admiration] STAUNTON (*Athenæum*, 14 June, 1873) What befitting sense can be tortured out of 'the help of admiration'? Does not the context plainly show that 'help' is a corruption? I feel certain we ought to read, 'without the *yelp* of admiration,' or 'the *whoop* of admiration' Either word tallies with the sense, which obviously is—'I know how distinguished this Briton is accounted, but if I had studied every item of his accomplishments, I could still look on him without a vulgar shout of wonderment' Compare, 'two yoke-devils working so grossly That *admiration did not whoop* at them'—*Henry V* II, ii, also 'most wonderful—wonderful' and yet again—wonderful! and, after that, out of all *whooping!*'—*As You Like It*, III, ii—INGLEBY This very difficult passage had been passed over by all critics, with the exception of Staunton, who was reduced to the expedient of proposing two emendations for 'help,' one of which has no resemblance to the trace of the letters, and the other is simply laughable It is natural, at first sight, to suppose that Iachimo is the person who is said to be 'without the help of admiration', but, if the passage be closely examined, it will be seen that an atmosphere of prestige would be rather a hindrance than a help to a person desirous of critically estimating the hero, and even tolerable sense cannot be extracted from the ordinary interpretation What Iachimo intended to say is this 'but I could then have looked upon Posthumus, whose name had not at that time obtained the glamour which now invests it' The phrase is slightly elliptical, but not to so great an extent as is to be found in other passages of this play. [The papers on '*Unsuspected Corruptions in Shakespeare's Text*,' which, during 1872, '73, '74, STAUNTON contributed to *The Athenæum*, were a source of grief to his friends The nice discrimination, due to wide reading and a dramatic temperament, seemed to have wholly deserted him And the emendations he proposed were received in silence, and with the respect to which, as the editor of a truly admirable edition of Shakespeare, he was entitled Mrs MARY COWDEN-CLARKE was, I think, the only critic who openly remonstrated against some of them In those far-away days Shakespeare had not, as now, his

bin tabled by his side, and I to peruse him by Items.

*Phil.* You speake of him when he was lesse furnish'd, 10  
then now hee is, with that which makes him both with-  
out, and within.

*French* I haue seene him in France · wee had very ma-  
ny there, could behold the Sunne, with as firme eyes as  
hee 15

*Iach* This matter of marrying his Kings Daughter,  
wherein he must be weighed rather by her valew, then 17

9 *bin*] *been* F<sub>4</sub>  
13 *in France*] *France* F<sub>2</sub>

16 *Kings*] *King* F<sub>2</sub>

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niche in every household as a fireside god, and emendations of his text were not then to be resented as personal affronts. In the present instance, Staunton's changes of 'help' into *yelp* or *whoop* are unhappy, most unhappy, they need no comment. In them, the palmiest days are recalled of Beckett, of Zachary Jackson, and of Lord Chedworth. As in many others of Staunton's emendations, the difficulty here is of his own creation, it is, as DOWDEN, when speaking of Ingleby's assent to Staunton's difficulty, justly terms, 'imaginary'. For, strangely enough, Ingleby shared Staunton's view of the present passage, and pronounced the Folio text 'very difficult'. 'An atmosphere of prestige,' he thinks, 'would be rather a hindrance than a help to a person desirous of critically estimating the hero'. But Iachimo had no desire to estimate Posthumus, either critically or justly, he was prejudiced from the start, and it was his irritating manner due to this prejudice which exasperated Posthumus. Dr Ingleby's son, Mr Holcombe Ingleby, who edited a second edition of his father's book, assumed the responsibility of the note in the first edition by acknowledging that it was written at his suggestion, and invited a discussion of it in the pages of *Notes & Queries*, and there the student can find it, in VII, vii, 124, 384, *Ibid*, viii, 44, 222, 302, 402, *Ibid*, ix, 263. In the course of it W W LLOYD is the solitary writer, I think, who found any difficulty in the present passage, which he amends by reading 'without the eyes of admiration'. No editor, I think, since Dr Ingleby has detected any difficulty here, and but few have noticed Ingleby's criticism.—ED.]

9 *peruse*] MURRAY (*N E D*, s v, II, 2) To examine (a number of things) one by one

11 *makes him*] JOHNSON In the sense in which we say, This will *make* or *mar* you

11, 12 *both without, and within*] DOWDEN refers to 'All that is out of door most rich,' etc.—I, vii, 20. Possibly an equally apt comparison lies in, 'So faire an Outward, and such stuffe Within Endowes a man, but hee'—I, i, 32

14, 15 *as hee*] DOWDEN Perhaps this refers to Iachimo, and if so, 'the sun' must stand ironically for Posthumus, but 'he' may be Posthumus, and the meaning may be, we had as many eagles as true of breed as he. Compare 3 *Hen* VI II, i, 91, 92 'Nay, if thou be that princely eagle's bird, Show thy descent by gazing 'gainst the sun' [It seems to me that 'he' must refer to 'I have seen *him* in France,' and that Dowden's paraphrase is just.—ED.]



his owne, words him (I doubt not) a great deale from the matter 18

*French.* And then his banishment. 20

*Iach.* I, and the approbation of those that weepe this lamentable divorce vnder her colours, are wonderfully to extend him, be it but to fortifie her iudgement, which else an easie battery might lay flat, for taking a Begger without lesse quality But how comes it, he is to sojourn 25

20 *banishment*] *banishment*—Pope, +, Knt, Sing Sta Ktly *banishment* Cap Mal Steev Varr *banishment*,—Dyce

21 *I,*] *Ay,* Rowe  
*approbation*] *approbations* Warb Johns Coll 11 (MS)

22 *vnder her colours*] *and her dolours* Coll MS

*are*] *is* Ktly  
22, 23 *are wonderfully to*] *and wonderfully to* Warb conj (Nichols 11, 265)  
*are wonderful to* Cap conj *and wonder-*

*fully do* Ecc *are wont wonderfully to* Coll 11 (MS), 111 *and are wonderfully to* Ecc conj *who wonderfully do* Orger 23 *extend him*] *extend her* Var '73 (misprint?)

*her*] *here* F<sub>2</sub>  
25 *without lesse quality*] *without more quality* Rowe, +, Ran Steev Varr Coll 11 (MS), Sing Ktly *without level quality* Bailey (11, 368) *without less inequality* Cartwright (p 38) *without self-quality* Bulloch (p 269) *without best quality* Vaughan

18, 19 *words him* *matter*] JOHNSON Makes the description of him very distant from the truth [See 'whose containing Is so from sense in hardness'—V, v, 512, 513]

20 *banishment*] When this sentence is assumed to be incomplete, and is filled out with what we are assured the Frenchman would have said, as has been done, we should bear in mind that it is Pope's, not Shakespeare's, words that are supplied. Pope is the first to indicate that the sentence is broken, and to put words in Pope's mouth is harmless and allowable, but to put them in Shakespeare's mouth verges on the temerarious. Is there any good reason to be given why the Frenchman's exclamation should be deemed incomplete?—ED

22 *divorce vnder her colours, are*] JOHNSON Under her banner, by her influence [If Shakespeare had placed 'under her colours' directly after the relative pronoun which it qualifies, thus 'the approbation of those under her colours that weep this lamentable divorce,' we should then probably have had '*is wonderfully to extend him*' But as the text now stands, immediately after the plural 'colours' follows the plural 'are,' which is held by Malone and others as a 'grammatical inaccuracy' It is merely the ordinary *plural by attraction*, in strictness, ungrammatical, but not so far unpardonable in Shakespeare that we need correct it. It occurs again in IV, 11, 396—ED]

23 *extend*] See note on 'I do extend him'—I, 1, 35

23, 24 *fortifie* *battery*] Did not the use of the military term, 'fortify,' suggest 'battery'?—ED

25 *without lesse quality*] MALONE (ed 1790). Whenever *less* or *more* is to be joined with a verb denoting want, or a preposition of a similar import, Shakespeare never fails to be entangled in a grammatical inaccuracy, or, rather, to use words that express the very contrary of what he means. [Thus far, Dyce (ed 11) quotes this note without dissent. Malone then goes on to say that he had proved his

## [25 without lesse quality]

assertion 'incontestably' in a note on *Ant & Cleop.*, IV, xiv, 72, 73. Unfortunately posterity has not confirmed his proof. Again he refers to *Wint Tale*, III, ii, 58, 59, here, too, JOHNSON wisely pointed out that we must remember that, of aforetime, two negatives did not make an affirmative, but strengthened the negation. Indeed, there are, in Shakespeare, at least two instances of even triple negatives: 'No woman has, nor never none shall mistress be of it,' etc., *Twelfth Night*, III, i, 163, and 'nor no further in sport neyther,' etc., *As You Like It*, I, ii, 27. Be this fact remembered in the discussion, not 'luminous but voluminous,' which follows—Ed.] Malone thus ends his foregoing note. Mr Rowe and all the subsequent editors read 'without *more* quality,' and so undoubtedly Shakespeare *ought* to have written. On the stage, an actor may rectify such petty errors, but it is the duty of an editor to exhibit what his author wrote—STEEVENS. As on this occasion and several others, we can only tell what Hemings and Condell printed, instead of knowing with any degree of certainty what Shakespeare wrote, I have not disturbed Mr Rowe's emendation, which leaves a clear passage to the reader, if he happens to prefer an obvious sense to no sense at all—KNIGHT. We doubt the propriety of [Rowe's] change. Posthumus is spoken of by all as one of high qualifications,—and he is presently introduced as 'a stranger of his quality.' He was bred as Imogen's 'playfellow,' and, therefore, cannot be spoken of as a low man,—'without *more* quality.' We do not feel warranted in altering the text, or we would read 'without *his* quality,'—a beggar who does not follow the occupation of a beggar [HUDSON adopted in his text this conjecture of Knight, which seemed to him 'just the thing'. COLLIER believes that 'less' for 'more' was a compositor's error. HALLIWELL (Folio ed 1853, i, 279) repeated the examples supplied by Malone, and, having added to them the following: 'Fortune forbid my outside have not charm'd her,'—*Twelfth Night*, II, iii, 20, 'men must not walke too late who cannot want the thought,'—*Macb.*, III, vi, 10, 'Let his lacke of years be no impediment to let him lacke a reverend estimation,'—*Mer of Ven.*, IV, i, 168, 'You lesse know how to value her desert, Than she to scant her duty,'—*Lear*, II, iv, 135, deduced therefrom the following admirable summary: Words of negative import are sometimes used for words of positive meaning where other words implying negation or detraction are placed in connection with them. This apparent solecism is merely a subtle variation of the use of the double negative. This exposition is in part quoted by INGLEBY—DELIUS (ed 1, 1855). According to Shakespearian usage, 'less' appears in some degree to strengthen a subjoined negation, as here 'without'. Posthumus is a beggar without any other quality whatever than just a beggar has. [Here follows the quotation from *The Winter's Tale*, above referred to by Malone. 'I ne're heard yet, That any of these bolder Vices wanted, Lesse Impudence to game-say what they did, Then to performe it first'—III, ii, 57-60. WHITE (ed 1) attributed the 'obscurity to the poet's own carelessness'. *Ibid* (ed ii) 'Doubtless Shakespeare thought here that what he had written meant, "with so little quality". In passages of this construction he, like many others who are not Shakespeares, was apt to fall into confusions'. In his *Shakespeare's Scholar*, 1854, White conjectures 'without *this* quality,' or 'with less quality,' but as he did not repeat these emendations in his subsequent editions, they may be regarded as withdrawn. In the conjecture 'with *less* quality' White anticipated W. W. Lloyd (*N & Qu.*, VII, ii, 162). In his conjecture 'without *this* quality' he anticipated A. Hall (*N. & Qu.*, VII, ii, 164).—STAUNTON says that 'without *more* quality' was 'apparently,

with you ? How creeps acquaintance ?

26

26 *creepes*] *grew* Lloyd ap Cam

though by no means certainly, the meaning intended', and he then quotes Malone's note, so much as refers to Shakespeare's 'entanglement' with negatives —HERTZBERG (1871) misquotes the Folio 'without less qualities,' wherein there lies a difference from the singular, 'quality,' and, in deciding in favour of 'with less qualities,' is anticipated in the 'with' by White. He thus translates 'Wenn sie einen Bettler mit geringeren Fähigkeiten sich erwählt hatte' Rev JOHN HUNTER (1872) Who had no other inferiority lessening his quality. BR NICHOLSON (*N & Qu*, 1886, VII, 11, 23) zealously maintains, and at times with eminent success (witness his palmarian explanation of Malvolio's 'my—some rich jewel'), that many obscurities in the text are to be explained by dramatic action, and on the present passage comments as follows. We are obliged to suppose that either Shakespeare or the transcriber mistakenly wrote 'less' instead of *more*, or else seek a means by which the sentence will give a meaning to this 'less'. This latter, if possible, would be more in accordance with true criticism than suggesting an emendation. A snap of the fingers was and is used to express a contemptuous estimate of anything or any one. Twice at least it was so used in plays of the period, and though I acknowledge that in these,—so far as my memory goes,—there are the words 'than this,' or words to that effect, which are wanting in this instance, yet I think that there the sentence was equivalent to 'of less quality [snaps his fingers] [than that]'. I have heard, and I think I have said, words indifferently to this effect, 'I do not value it that [snap],' or 'I do not value it' and then the snap completed the sentence. DEIGHTON (1894) Even if given only in order to confirm her judgment, which otherwise might be impugned for choosing a beggar without greater recommendations than belong to him. THISELTON (1902, p 10) 'For taking a beggar without lesse quality' practically amounts to 'if it were not that she has taken a Beggar with such great quality'. DOWDEN. Possibly Shakespeare wrote, 'with, *doubt* less quality,' a beggar, though, I admit, of some merit —[He who has perused this discussion will come, I think, to the conclusion that 'without less,' according to our present habits of thought, means 'without more,' and that, according to Shakespearian usage, it means precisely the same, and that in all the foregoing examples of regular sentences, there is nothing ungrammatical, nor any solecism, nor any confusion in The Master's mind, but he was merely repeating what he met with in reading and heard in talking, and, finally, that wherever there be in his text anything which appears enigmatical it is wiser to accept it and wait for fuller knowledge of the usage of his times, than to propose emendations, which, at this late day, will be approved by no human being but by the proposer himself, and prove food for mirth to every one besides —Ed.]

26 *creepes*] DEIGHTON This verb does not here seem to have any notion of slowness, still less of secrecy, possibly a misprint for *breeds* —HERFORD. How have you stolen into acquaintance. 'Creeps' hints at the stealthy process implied in the unexpected result —DOWDEN. I know no other example of the expression. To 'creep in acquaintance' occurs in Greene, *Quip for an Upstart Courteser* ['The end of all being is to knowe God, and not as your worship good masdter Veluet breeches wrests, to creep into acquaintance']—p 233 ed Grossart, where it is used in its usual acceptation. Circumstances can be imagined where 'How creeps acquaintance?' would be intelligible and appropriate, but such circumstances are not before us here, and so the phrase remains incomprehensible —Ed.]

*Phil* His Father and I were Souldiers together, to 27  
whom I haue bin often bound for no lesse then my life.

*Enter Posthumus.*

Heere comes the Britaine. Let him be so entertained a- 30  
mong't you, as suites with Gentlemen of your knowing,  
to a Stranger of his quality. I beseech you all be better  
knowne to this Gentleman, whom I commend to you,  
as a Noble Friend of mine. How Worthy he is, I will  
leauē to appeare hereafter, rather then stōry him in his 35  
owne hearing

*French.* Sir, we haue knowne together in Orleance.

*Post* Since when, I haue bin debtor to you for courtes-  
ies, which I will be euer to pay, and yet pay still

*French* Sir, you o're-rate my poore kindnesse, I was 40  
glad I did attone my Countryman and you: it had beene  
pitty you should haue beene put together, with so mor-  
tall a purpose, as then each bore, vpon importance of so  
flight and triuall a nature. 44

28 bin] been F <sub>4</sub>	37 haue knowne] have been known
29 Enter ] After quality, line 32,	Pope, +
Dyce, Sta Ktly, Glo Cam	together] F <sub>2</sub>
30 Britaine] F <sub>2</sub> , Britain F <sub>3</sub> F <sub>4</sub> , Rowe,	Orleance] Orleans Pope
Pope, Theob 1, Cap Briton Theob	38 bin] been F <sub>4</sub>
u et seq	debtor] debter F <sub>4</sub> , Rowe
him] me Johns ap Cam	40 kindnesse] F <sub>1</sub> kindness Var.
35 then] than F <sub>4</sub>	'71, Coll kindness, Rowe et cet
37 French] Fren Ff throughout	41 attone] alone F <sub>3</sub> F <sub>4</sub>
	beene] bin F <sub>3</sub>

30 the Britaine] See Walker's note on 'Britaine reueller' —I, vii, 72

31 knowing] Experience, whether social or otherwise —THISELTON Philario means 'Beggard though you deem him, he has quality which entitles him to a welcome from those of your condition,' and, to emphasise the point, introduces him as a 'Noble Friend' of his own Iachimo was 'Syenna's brother' (IV, ii, 423), and, therefore, of high rank

37 knowne together] A somewhat similar ellipsis to 'When shall we see again?' —I, ii, 65

38, 41 bin, beene] Note the lawless spelling of Shakespeare's compositors

39 I will be euer to pay] ABBOTT (§ 405) That is, kindnesses which I intend to be always ready to pay you, and yet go on paying [Malone quotes similar expressions in *All's Well*, and in the 30th *Sonnet* It is superfluous to quote them here, in these days of Mrs Cowden-Clarke's *Concordance*, of Bartlett's and of Schmidt's *Lexicon*

41 I did attone my Countryman and you] WYATT The Frenchman revives the memory of a former quarrel, and thus paves the way for the subsequent dispute on a similar ground

43. importance] MALONE This is here, as elsewhere in Shakespeare, im-

*Poff.* By your pardon Sir, I was then a young Trauel- 45  
ler, rather thun'd to go euen with what I heard, then in

45, 46 Traueller,] Traveller, Rowe et seq

*portunity, instigation* [Is not this too strong a meaning here, for a 'slight and trivial' matter? Elsewhere it undoubtedly bears this interpretation. Yet to DOWDEN it 'seems satisfactory, and it may be right, yet I rather prefer to accept it as meaning simply *subject, occasion, a matter of trivial import*' COLLIER (ed. II) in the belief that 'importance' is here used in its etymological sense, from the French *emporter*, observes that it means 'carrying away,—upon urgency, or provocation of so slight and trivial a nature' Unquestionably, *emporter* means to carry away, but our word *import*, which is adapted from it (see *N E D*), means to bring in. All of this conversation, until we come to the death-grip of Iachimo and Posthumus, seems pitched in a forced, laboured, and un-Shakespearian key. Philario is pompous, and Iachimo hysterical, with such phrases as 'weep this lamentable divorce,' 'easy batteries laying flat,' and 'creeping acquaintance' Shakespeare's unmistakable hand begins at line 53, and all the preceding may have been his, but to me it lacks his creative cunning. At line 53 you see the snake, and hear the soft modulations of Mephistopheles.—ED.]

46 rather shun'd to go euen with what I heard] JOHNSON This is expressed with a kind of fantastical perplexity. He means, I was then willing to take for my direction the experience of others, more than such intelligence as I had gathered myself.—MONCK MASON (p. 321) This passage cannot bear the meaning Johnson contends for. Posthumus is describing a presumptuous young man, as he acknowledges himself to have been at that time, and means to say, that 'he rather studied to avoid conducting himself by the opinions of other people, than to be guided by their experience.' To take for direction the experience of others, would be proof of wisdom, not of presumption.—CAPELL (p. 104) 'To go even with what I heard' is no easy expression, nor the speech it stands in quite so clear as it should be. The meaning of the phrase is—to assent to, 'shun'd to assent to what I heard' this the speaker owns as a fault, and in travellers' specially, which his youth might draw him into at that time, but notwithstanding, that he cannot admit *even now* that his cause of quarrel was so 'trivial' as the other would make it out.—STAUNTON Should we not read *sinned*? The meaning being, I was then a young traveller and wilfully preferred rather to go by what I heard than to be guided by the experience of others. [An excellent interpretation if we can take 'shun'd, or even *sinned*, as meaning *preferred*—ED.]—INGLEBY This is a roundabout way of saying that Posthumus preferred disregarding the conventions of his time, to being 'guided by others' experience'.—VAUGHAN (p. 347) That is, 'rather than servilely follow the guidance of others, I even avoided independent concurrence with their opinions so soon as they were expressed.' This is the contrast between 'guided by' and 'go even with' what he heard, where Mason considers that both are identical in effect, for 'conducting myself by the opinion of others' and 'guided by the experience of others' are much the same. The stroke of characteristic delineation is true, although fine.—DOWDEN. The words may mean. Being a young traveller I liked to assert an independent judgment, while I did not refuse in my actions to be guided by the experience of others, I asserted that the ground of the quarrel was serious, yet, in fact, I yielded and made it up, now my maturer judgment regards it as serious. [Modern inter-

my euery action to be guided by others experiences but 47  
vpon my mended iudgement (if I offend to say it is men-  
ded) my Quarrell was not altogether flight

*French.* Faith yes, to be put to the arbiterment of 50  
Swords, and by such two, that would by all likelihood  
haue confounded one the other, or haue false both

*Iach.* Can we with manners, aske what was the dif-  
ference?

*French.* Safely, I thinke, 'twas a contention in pub-  
licke, which may (without contradiction) suffer the re- 55  
port. It was much like an argument that fell out last  
night, where each of vs fell in praise of our Country-  
Mistresses This Gentleman, at that time vouching (and 58

47 euery] very F <sub>3</sub> F <sub>4</sub>	54 <i>thinke,</i> ] <i>think,</i> Pope et seq
48 offend] Ff not offend Coll	56 <i>like</i> ] <i>alike</i> F <sub>3</sub> F <sub>4</sub>
(MS) ii, iii offend not Rowe et cet	57 <i>each</i> ] <i>each</i> F <sub>2</sub>
51 Swords,] Swords, Rowe et seq	57, 58 Country-Mistresses] country
52 or haue] and haue Ktly conj	mistresses Theob et seq

pretations have not, I think, much improved upon Capell's 'rather than appear to be guided by other's experience I avoided giving assent to what I heard'—Ed]

51 by such two] VAUGHAN (p 348) This again is at variance with modern idiom 'Two that would have confounded one the other' means 'two that would have killed each other' Shakespeare means by it 'two, one of whom would have killed the other' It might be amended by a mere transposition of the words, thus 'by such two, that one would by all likelihood have confounded the other, or both have fallen' It is not impossible that 'one' might slip from one line to the other It is also possible that Shakespeare may have written as he is represented [Apparently, CAPELL detected this same difficulty, he conjectures, without comment, 'by such, too,' which sets all right Of this conjecture Vaughan was probably unaware—Ed]

55 (without contradiction)] JOHNSON Which, undoubtedly, may be publicly told—CAPELL (p 104) This means,—without danger of drawing on another dispute like that which happened before, in which the truth of the matter disputed was maintained by one party,—'upon warrant of bloody affirmation,' meaning that he was ready to shed his blood in maintaining it [Capell's interpretation is more subtle than Johnson's, possibly, a little too subtle It is also possible that Capell interpreted the phrase as *without dispute*, and on this founded his comment 'Without contradiction' does not always mean *undoubtedly* SCHMIDT gives an instance in *Ant & Cleop* (II, vii, 40), as having this meaning, and I think he is wrong Lepidus says 'the Ptolemies' pyramises are very goodly things, without contradiction, I have heard that,' where the sense is not, I think, that Lepidus had *undoubtedly* heard it, but that he had heard it when the assertion was not contradicted—Ed]

, 56, 57 fell out . fell in] This repetition is certainly not Shakespeare at his best.—Ed

57, 58 Country-Mistresses] No one who has read the first ten lines of ABBOTT'S

vpon warrant of bloody affirmation) his to be more  
 Faire, Vertuous, Wife, Chafte, Constant, Qualified, and 60  
 leffe attemptible then any, the rareft of our Ladies in  
 Fraunce

*Iach.* That Lady is not now liuing, or this Gentle-  
 mans opinion by this, worne out

*Poff* She holds her Vertue full, and I my mind 65

*Iach* You muft not fo farre preferre her, 'fore ours of  
 Italy.

*Poffh.* Being fo farre prouok'd as I was in France. I 68

60 <i>Constant, Qualified</i> ] <i>constant</i>	61 <i>rareft</i> ] <i>rateft</i> F <sub>3</sub>
<i>qualified</i> Cap <i>constant-qualified</i> Cap	63 <i>or</i> ] Om F <sub>3</sub> F <sub>4</sub>
( <i>Errata</i> ), Var '78, Mal Ran Steev	66 <i>ours</i> ] <i>our's</i> Coll n
Varr Knt, Dyce, Glo Cam	68 <i>France</i> I] <i>France, I</i> Rowe n et
61 <i>attemptible</i> ] <i>attempleable</i> Rowe n,	seq
+, Coll Dyce, Sta Glo Cam	

*Introduction* to his admirable *Grammar* need here be told that in Elizabethan English 'almost any part of speech can be used as any other part of speech,' or that here 'Country' is an adjective. In the chapter on 'Compound Words,' in that same *Grammar* (§§ 428-435) a variety of instances in great number of these compounds may be found. What is possibly noteworthy in the present instance (Ingleby calls attention to it) is the conscientious hyphen of the compositor—Ed

60 *Constant, Qualified*] CAPELL (p 104) That is, gifted with constancy, endow'd with it, but what idea has 'qualified' singly, when separated, as it has been, from 'constant'? [To this question the *N E D* supplies an answer 'qualified' when used attributively, as here, MURRAY defines as 'possessed of good qualities, accomplished, perfect,' and quotes Nashe, *Pierce Pennesse* (1592, ed 2 25, b) 'The fine qualified Gentleman . . should carie it clean away from the lazie clownish droane' Also from R Bernard, trans of *Terence* (1598, 286) 'Such a qualified yong gentleman' Under an authority as august as Nashe and Bernard, I think Shakespeare may be permitted to use the word DELIUS, INGLEBY, and THISELTON deny the propriety of this hyphen. DELIUS ingeniously explains 'qualified' (here meaning endowed, *geartet*) as referring to all the previous qualities, not alone to 'constant' The hyphen first appeared in the text of the *Var* of 1778, and has been retained ever since by a majority of the editors. And all who have remarked on the passage at all have attributed this hyphen to Capell, wherein they were misled by the *Text Notes* of the *Cambridge edition*, through wrongly interpreting them. Capell, as we have seen, intimated in his Note the necessity for the hyphen, but it was an afterthought, in his text there was none, so he put it in his *Errata*. The *Var* wherein the hyphen is first found was published in 1778, Capell's *Notes* and *Errata* in 1779. *Suum cuique* is our Roman justice, and to the *Variorum* of 1778 belongs the honour or the obloquy of the hyphen. Moreover, by that same justice, it is, I think, hardly fair to attribute the text of this *Variorum* to Steevens, and to Steevens alone. He was associated with Dr Johnson on the title-pages of all the early editions of the *Variorum*, and each was specified as the *Second*, *Third*, and *Fourth* edition, even the *Third* and *Fourth*, which were published

would abate her nothing, though I professe my selfe her  
Adorer, not her Friend

70

after Dr Johnson's death, the *Fourth*, 1793, is generally called 'Steevens's own', it would hardly be correct, nine years after Dr Johnson's death, to consider him as a fellow-editor. In the *Text Notes* of the present edition these *Varrorums* are cited according to their dates, except that of *Steevens's Own*, which is cited as 'Steev'—Ed]

69 though I professe myself, etc.] JOHNSON Though I have not the common obligations of a lover to his mistress, and regard her not with the fondness of a friend, but the reverence of an adorer —M MASON The sense seems to require a transposition of these words and that we should read, 'Though I profess myself her friend not her adorer' Meaning thereby the praises he bestowed on her arose from his knowledge of her virtues, not from a superstitious reverence only. If Posthumus wished to be believed, as he surely did, the declaring that his praises proceeded from adoration would lessen the credit of them, and counteract his purpose. In confirmation of this conjecture, we find that afterwards he acknowledges her to be his wife. Iachimo says in the same scene, 'You are a friend, and therein the wiser' Which would also serve to confirm my amendment if it were the true reading, but I do not think it is —CAPELL (p. 104) Why is this qualified by 'Though'? Is it not meant to insinuate—that his praises were the dictates of truth, not of partial and extravagant passion?—STEEVENS prefers to consider 'friend' as a euphemism for a coarser relationship, which it is undoubtedly elsewhere, possibly by Iachimo afterward, but in Posthumus's mouth here it is, to me, revolting. White, ed. 1, reading in his text, 'and her friend,' 'That is, and her accepted lover' By here referring to a note of his, in *Rom & Jul*, III, v, White intimates that 'friend' is here used in the tainted sense upheld by Steevens. 'The Folio,' says White, 'has "not her friend", but since Posthumus does profess himself the accepted lover of Imogen, the passage is surely corrupt. As the nature of the declaration limits the signification of "friend" to that above mentioned, we cannot suppose it to be used in its general sense. With either reading it is equally difficult to account for the presence of "though"'.—In his *Second ed* WHITE adhered to his interpretation of 'friend' and pronounced the clause 'very unsatisfactory' 'We naturally expect,' he remarks, 'for or as instead of "though", and so and instead of "not"'. Various attempts have been made to bring the text into coherence, but all in vain.—STAUNTON Posthumus, we apprehend, does not mean,—I avow myself, not simply her admirer, but her worshipper, but stung by the scornful tone of Iachimo's remark, he answers,—Provoked as I was in France, I would abate her nothing, though the declaration of my opinion proclaimed me her idolater rather than her lover.—INGLEBY What Posthumus ought to say is 'I would abate her nothing, though I profess'd myself her adorer'. i. e., one who looks up to her, as to a superior being, with the worship of a votary, rather than with the jealous affection of a lover. He means, in fact, to assert for her a real objective excellence, apart from her private relation to him.—VAUGHAN, whose *New Readings* was published in the same year with Ingleby's edition, makes the same emendation *profess'd*, with the following note: 'Thus rather admits than denies his real relation to her, while it denies the necessity of such a relation to justify his championship, if he were so provoked as he had been. Delius, I find, interprets "although I profess myself her adorer" as meaning, "although by such refusal to abate her I make myself liable to be considered her adorer"'. I



*Iach* As faire, and as good a kind of hand in hand  
 comparifon, had beene fomething too faire, and too  
 good for any Lady in Britanie, if ſhe went before others  
 I haue feene as that Diamond of yours out-luſters many  
 I haue beheld, I could not beleue ſhe excelled many: 75

71, 72 *good a comparifon,*] *good,*  
*a comparifon* Pope *good, a compari-*  
*ſon,* Theob et seq

71 *hand in hand*] *hand-in-hand*  
 Pope et seq

73 *Britanie*] *Britain* Johns Var '73,  
 Glo Wh 11 *Britany* Ff Cam et cet  
*Britaine* Walker (Crit, 11, 41)

73, 74 *others* I] *others,* I Rowe  
*others* you Vaughan *others* I Pope  
 et seq

75 *beheld,* I] *beheld* I Ff *beheld,*  
 I Rowe

*could not*] Ff, Rowe, Pope,  
 Theob Varr Ran *could* Warb Han  
 Johns Cap *could not but* Mal et cet

cannot concur'—The COWDEN-CLARKES The peculiar mode in which Shakespeare uses the word 'though' should be borne in mind when interpreting this speech, and it appears to us that here 'though' in all probability bears the sense of *inasmuch as, since* [This Shakespearian use of 'though,' just noted, in the sense of *since, inasmuch as, because*, occurred independently to the late JOSEPH CROSBY, who under the name of 'Senior' contributed to *Shakesperiana* (vol 1, p 285, 1883-84) a valuable article on it, and showed how, by its application to many passages, even to those supposed to be hopelessly corrupt, it largely removed the difficulties We have seen above how the use of 'though,' when taken in its ordinary concessive meaning, puzzled Capell and White For 'though' substitute *because* in the present passage, and I think the obscurity is dissipated, 'I would abate her nothing, *because* I profess myself her adorer, not her friend'—Ed ]

75 I could not beleue] WARBURTON What? if she did really excel others, could he not believe she really did excel them? Nonsense We must strike out the negative—HEATH (p 474) The common reading, not being sense, readily leads us to the true one, 'I could *but* believe', that is, the most I could reasonably believe would be, that she excelled many 'Not' is frequently substituted by mistake for *but* by our poet's transcribers or printers—THEOBALD (Nichols, ii, 265) made the same conjecture It was, however, in his private correspondence with Warburton STAUNTON and KEIGHTLY adopted it, and DOWDEN thinks it 'not unlikely to be right'—JOHNSON (Var, '73, '78, '85) I should explain the sentence thus 'Though your lady excelled as much as your diamond, I could not believe she excelled many, that is, *I too* could *yet* believe that there are *many* whom *she* did not excel' But yet I think Dr Warburton right [In the same *Variarum* above given STEEVENS has the following note 'The old reading may very well stand "If," says Iachimo, "your mistress went before some others I have seen, only in the same degree your diamond outlustrs many I have likewise seen, I should not admit on that account that she excelled many but I ought not to make myself the judge of who is the fairest lady, or which is the brightest diamond, till I have beheld the finest of either kind which nature has hitherto produced" The passage is not nonsense It was the business of Iachimo to appear on this occasion as an infidel to beauty, in order to spint Posthumus to lay the wager, and, therefore, will not admit her excellence in any comparison' This note and Dr Johnson's were dropped in the Var '03, 'Steevens's own,' because in the meantime MALONE, in his ed 1790, completely and severely refutes Steevens's paraphrase, and so far

but I haue not seene the most pretious Diamond that is, 76  
nor you the Lady.

*Poſt.* I prais'd her, as I rated her : so do I my Stone

*Iach* What do you esteeme it at ?

79

vindicates his own emendation that it has been ever since adopted by a majority of the editors. It is rare in Steevens's literary career that e'en though vanquish'd he could not argue still, but, in the present instance, his discomfiture was complete, and it may have been one of the causes which broke up his friendship with Malone. The latter's refutation is as follows. In the first place Mr Steevens understands the word *as* to mean *only as* or *as little as*, and assumes that Iachimo means, not merely to deny the supereminent and unparallel'd value of the diamond of Posthumus, but greatly to depreciate it, though both the context and the words—*went before*, *most precious*, and *out-lustres*—must present to every reader a meaning directly opposite. Secondly, according to this interpretation, the adversative particle *but* is used without any propriety, as will appear at once by shortening Mr Steevens's paraphrase, and adding a few words that are requisite to make the deduction consequential. 'If your mistress went before others I have seen, only in the same degree your diamond out-lustres *many* I have likewise seen, I should not admit on that account that she excelled many, [*for your diamond is an ordinary stone, and does not excel many*]. But I have not seen the most precious diamond in the world, nor you the most beautiful lady *and therefore I cannot admit she excels all*.' Here, after asserting that 'he could *not* admit she excelled many,' he is made to add, by way of qualification, and in opposition to what he had already said, that 'inasmuch as he has not seen all the fine women and the fine diamonds in the world, he cannot admit that she excels all.' If he had admitted that she excelled *many*, this conclusion would be consistent and intelligible, but *not* admitting that position, as he is thus made to do, it is inconsequential, if not absurd.—Malone's note was so long that, in the Var of '21, it was relegated to the end of the volume, and also because Steevens had withdrawn his note. It is largely taken up with vindicating his emendment, 'I could not *but* believe,' already proposed by him in the Var '85. Omitting the numerous parallel passages whereby he proves his position, it suffices to give his conclusion. 'I am persuaded that either the word *but* was omitted after "not" by the carelessness of the compositor, or, that "not" was printed instead of *but*.' Thus the reasoning is clear, exact, and consequential. "If," says Iachimo, "she surpassed other women that I have seen in the same proportion that your diamond out-lustres *many* diamonds that I have beheld, I could not *but* acknowledge that she excelled *many* women, but I have not seen the *most* valuable diamond in the world, nor you the most beautiful woman *and therefore I cannot admit she excels ALL*.'"—INGLEBY follows the Folio, because, 'First, it is plain that [Iachimo] entirely disallows even her equality with the ladies of Italy, and secondly, the comparison is between the lady's personal charms and the diamond's visible lustre. "If she went before others I have *seen* as that diamond *out-lustres* *many* I have *beheld*" points to Imogen's beauty rather than her goodness, and if it be said, that to restrict the allusion to her beauty is somewhat to strain the language, the reply is, that a slight strain is to be preferred to a violent alteration of the text. [Which is true enough. But there are strains and strains, and a slight alteration may be preferred to a violent strain. DOWDEN says that 'Ingleby strains the Folio text to get a poor meaning'. If that text has received no interpretations of it better than

*Poſt* More then the world enioyes.

80

*Iach* Either your vnparagon'd Miſtirs is dead, or  
ſhe's out-priz'd by a trifle.

*Poſt* You are miſtaken the one may be folde or gi-  
uen, or if there were wealth enough for the purchaſes, or  
merite for the guift. The other is not a thing for fale, 85  
and onely the guift of the Gods

81 *vnparagon'd*] *paragon'd* Rowe 11, 84 *purchaſes*] *purchaces* F<sub>4</sub> *pur-*  
Pope *chace* Rowe et ſeq  
84 *or if*] Ff, Coll 1, 11, Del Sta *if* 85, 86 *guift*] F<sub>1</sub>  
Rowe et cet

those here given, I think we may all desert it and creep acquaintance with Malone's emendation—Ed ]

80 More . enioyes] ECCLES That is more than the world enjoys that the world could give him in exchange for it, agreeably to the distinction afterwards made by himself, where the reasoning, however, seems not to be of the most clear and satisfactory kind, since his wife, while she remains in the world, may very naturally be considered as a part of what 'the world enjoys,' Iachimo's remark, therefore, is urged not without foundation—VAUGHAN (p 352) also notices the inconsistency in the words of Posthumus, who, when he says that 'he esteems [the stone] at more than the world enjoys, he means to include the value which it has as the gift of Imogen, in addition to its intrinsic or exchangeable value When he describes it as inferior in value to Imogen, he alludes to its exchangeable value only, for this value is the only *value* which Iachimo knows, when he speaks of it as a trifle' [As we gradually approach the awful crisis of the wager, we must not forget, in judging Posthumus, that he has a right to demand of us a full consideration of every prick and stab that goaded him on Here is one of them I can imagine him as courteously smiling up till now His words had not been chosen, for he supposed he was talking among friends, all of a sudden he becomes conscious that there is malice a-foot, and he feels a sting, which makes him answer rudely, 'you are mistaken'—Ed ]

84 *or if*] MALONE The compositor inadvertently repeated 'or'—COLLIER 'Or' is here obviously to be taken in the sense of *either*,—'either if there were,' etc The use of 'or' in this sense is scriptural, and it is also countenanced by some of our best writers of the time—DYCE (ed ii) There can be no doubt that [Malone is right]—VAUGHAN (p 351) The rejection of 'or' is unwarrantable To be perfectly accurate here Shakespeare should have placed it thus 'If there were *or* wealth enough,' etc , and if any emendation were permissible, it is but the transposition of 'or' [I think Collier and Vaughan are right Both Malone and Dyce apparently overlooked the second 'or' at the end of the line—Ed ]

84 *purchases*] For a long and valuable Article on the 'final s frequently interpolated and frequently omitted in the Folio,' see WALKER (*Crit* , 1, 233–268) Were it not that this frequency varies throughout the volume, being comparatively rare in the Comedies, more frequent in the Histories, and quite common in the Tragedies, Walker would be inclined to attribute it to some peculiarity in Shakespeare's handwriting See 'thousands,' line 129, below, 'desires,' I, vii, 9; 'Musickes,' II, iii, 41

*Iach.* Which the Gods haue giuen you? 87

*Pofl.* Which by their Graces I will keepe.

*Iach.* You may weare her in title yours but you  
know ftrange Fowle light vpon neighbouring Ponds 90  
Your Ring may be ftolne too, fo your brace of vnprizea-  
ble Eftimations, the one is but fraile, and the other Cafu-  
all,. A cunning Thiefe, or a (that way) accomplifh'd  
Courtier, would hazzard the winning both of fift and  
aft.

95

*Pofl.* Your Italy, contains none fo accomplifh'd a  
Courtier to conuince the Honour of my Miftris if in the  
tolding or loffe of that, you terme her fraile, I do no-  
hing doubt you haue ftore of Theeues, notwithstanding  
feare not my Ring.

100

*Phil.* Let vs leaue heere, Gentlemen?

*Pofl.* Sir, with all my heart. This worthy Signior I  
hanke him, makes no ftranger of me, we are familiar at  
aft.

*Iach.* With five times fo much conuerfation, I fhould 105

87 *you?*] *you* — Theob Warb  
*nu* — Johns.

89, 90. *but you know*] Ff, Knt *but*,  
*now* Var '85 *but, you know*, Rowe  
: cet

91 *fo your*] *so of your* Theob 1, Han  
*of your* Theob 11, Warb Johns  
arr. Mal Ran Steev. Varr.

92, 93. *Caswall*, ] Ff

93 *or a*] *and a* Vaughan

*a (that way) accomplifh'd*] Ff,

Pope *a, that way, accomplifh'd* Rowe  
*a that-way accomplifh'd* Johns Var '73,  
Sing *a that way accomplifh'd* Coll  
Ktly, Glo Cam *a that-way-accom-*  
*plifh'd* Theob et cet

98 *fraile*, I] Ff, Rowe, Theob 11,  
Warb *frail*, I Pope, Theob 1, Han  
*frail* I Johns et cet

100 *fe are*] Ff

101 *Gentlemen?*] Ff

103 *of me,*] *of me*, Theob et seq

92, 93. *Casual*, ] SCHMIDT (*Lex*) That is, accidental — INGLEBY. Liable to  
ischance [A similar instance of redundant punctuation occurs in III, v, 51 — Ed.]  
93 *a (that way) accomplifh'd*] DEIGHTON That is, 'framed to make  
omen false' — *Oth*, I, iii, 404

96, 97 *none so accomplifh'd a Courtier*] Compare 'none a stranger so  
erry' — I, vii, 70

97 *conuince*] WARBURTON That is, *overcome* — JOHN HUNTER In *Oth*, IV,  
Iago refers to knaves 'having by their own importunate suit, convinced a mis-  
ss'

103, 104 *at first*] ABBOTT (§ 90) Here 'at first' is not opposed to *afterwards*  
: it is with us), but means 'at the first,' or rather, 'from the first,' 'at once'  
[ay it not be a case of absorption of *the* in a final *i*? — *i e*, 'at first'? — Ed.] —  
EIGHTON 'We are familiar at first,' is a sarcastic way of saying, 'He has quickly  
come "better known" to me, as you requested him, and has shown his friendli-  
ss by questioning the virtue of my mistress, even at our first meeting'

get ground of your faire Mistris; make her go backe, e-uen to the yeilding, had I admittance, and opportunitie to friend 106

*Posl.* No, no.

*Iach.* I dare thereupon pawne the moytie of my E-  
state, to your Ring, which in my opinion o're-values it  
something · but I make my wager rather against your  
Confidence, then her Reputation And to barre your of-  
fence heerein to, I durst attempt it against any Lady in  
the world 110 115

*Posl.* You are a great deale abus'd in too bold a per-  
fwasion, and I doubt not you sustaine what y'are worthy  
of, by your Attempt

*Iach* What's rhat?

*Poslth* A Repulse though your Attempt ( as you call 120  
it) deserue more; a punishment too.

*Ph.* Gentlemen enough of this, it came in too so-  
dainely, let it dye as it was borne, and I pray you be bet-  
ter acquainted

*Iach.* Would I had put my Estate, and my Neighbors 125  
on th'approbation of what I haue spoke,

106 <i>Mistris,</i> ] <i>mistress</i> , Glo Cam	Ran <i>you'll</i> Coll (MS), Ingl <i>you</i>
107 <i>yeilding,</i> ] Ff <i>yeilding</i> , Johns	<i>will</i> Coll m
<i>yeilding</i> , Pope et cet	117 <i>y'are</i> ] <i>you're</i> Rowe et seq
109 <i>no</i> ] <i>no</i> —Var '73	120 <i>Repulse</i> ] <i>Repulse</i> , F <sub>4</sub> <i>repulse</i> ;
113 <i>Reputation</i> ] Ff, Rowe, Pope	Rowe et seq
<i>reputation</i> , Johns <i>reputation</i> Theob	121 <i>deserue</i> ] <i>deserves</i> F <sub>4</sub> , Rowe, +,
et cet	Cap
114 <i>heerein to,</i> ] <i>herein-to</i> , White 1	122, 123 <i>sodainely,</i> ] <i>suddenly</i> , Cap.
<i>hereunto</i> , Anon ap Cam <i>herein</i> , so	et seq
Vaughan <i>herein too</i> , F <sub>3</sub> F <sub>4</sub> et seq	125 <i>Neighbors</i> ] <i>Neighbours</i> F <sub>3</sub> F <sub>4</sub> ,
116, 117 <i>perfwasion,</i> ] <i>persuasion</i> ,	Rowe <i>neighbour's</i> Pope et seq
Rowe et seq	126 <i>th'approbation</i> ] <i>the approbation</i>
117 <i>you</i> ] <i>you'd</i> Rowe, +, Var '73,	Cap et seq

106 get ground] A simile taken, I think, from fencing In that charlatan's  
book, Vincentio Saviolo *his Practise* (sig H2, 1595) the phrase occurs 'follow  
you well in this warde, and getting sufficient grounde of him, you maie giue him a  
stoccata'—ED

108 to friend] For instances of a similar use of *to*, see ABBOTT, § 189 ·

116 a great deale abus'd] JOHNSON Deceived

117 you sustaine] ABBOTT (§ 368) The subjunctive is here used, where we  
should use the future [See *Text Notes*]

125 Neighbors] DELIUS From the absence of any apostrophe, it is uncertain  
whether we should have read, *neighbour's* or *neighbours'*.

126 approbation] JOHNSON Proof

*Poff.* What Lady would you chufe to affaile? 127

*Iach* Yours, whom in constancie you thinke stands  
fo safe I will lay you ten thousand Duckets to your  
Ring, that commend me to the Court where your La- 130  
dy is, with no more aduantage then the opportunitie of a  
second conference, and I will bring from thence, that  
Honor of hers, which you imagine fo referu'd

*Posthumus* I will wage against your Gold, Gold to  
it My Ring I holde deere as my finger, 'tis part of 135  
it

*Iach* You are a Friend, and there in the wifer if you 137

127 *chufe*] F<sub>2</sub>, Rowe, +, Var '73,  
'85, Ran *choofe* F<sub>3</sub>F<sub>4</sub> et cet

128 *whom*] *who* Pope, +, Cap Varr  
Ran Ktly

*stands*] *stand* Vaun

129 *thou[sands]* *thousand* F<sub>3</sub>F<sub>4</sub>

129, 153 *Duckets*] *ducats* Pope et seq

132 *and I*] *I* Pope, +, Var '73

134 *wage*] *wager* Cap Ran *wage*,  
Vaughan

135 *z it*] F<sub>1</sub>

*finger,*] *finger*, Cap Var '78 et  
cet

137 *a Friend*] Ff, Rowe, Pope,  
Johns Varr Mal Steev Varr Knt,  
Coll 1, Del *afraid* Theob Han  
Warb Cap Sing Dyce, Ktly, Coll  
in Glo Sta Cam *afear'd* Coll 11  
(MS) *her friend* Ingl  
*there in*] *therein* Ff et seq

129 thousands] Another instance of an interpolated final s See note on  
'purchases,' line 84, above

132 *and I will bring*] INGLEBY 'And' has no grammatical standing here  
[A remark, to me, incomprehensible It does not appear in the ed by Ingleby's  
son —ED]

137 *You are a Friend*] THEOBALD I correct with certainty *afraid* What  
Iachimo says, in the close of his speech, determines this to have been the poet's  
reading 'You have some religion in you, that you fear' [WARBURTON in his  
edition (after Theobald's death) adopted this reading and this note without  
credit to Theobald Its authorship has been given, erroneously as I believe, to  
Warburton —ED] —JOHNSON 'You are a friend' to the lady, 'and therein the  
wiser,' as you will not expose her to hazard, and that you *fear* is a proof of your  
*religious* fidelity —MALONE A 'friend' often signified a *lover* Iachimo might  
mean that Posthumus was wise in being only the lover of Imogen, and not having  
bound himself to her by the indissoluble ties of marriage But unluckily Post-  
humus has already said he is *not* her friend, but her adoror this therefore could  
not have been Iachimo's meaning It would have been more 'germane to the  
matter' to have said, in allusion to the former words of Posthumus—you are *not*  
a friend, *z e*, a lover, and therein the wiser, for all women are corruptible —  
STEEVENS, by referring to his previous slimy interpretation of 'friend,' shows that  
he still retains his mind on it, and adds, 'Though the reply of Iachimo may not  
have been warranted by the preceding words of Posthumus, it was certainly meant  
by the speaker as a provoking circumstance, a circumstance of incitation to the  
wager.' [Whatever its interpretation, it led to his concluding word, 'fear,'—a  
word no soldier like Posthumus can hear, when applied to himself, without growing

buy Ladies flesh at a Million a Dram, you cannot pre- 138  
feure it from tainting, but I see you haue some Religion  
in you, that you feare 140

*Posthu* This is but a custome in your tongue you  
beare a grauer purpose I hope. 142

138, 139 *prefeure*] F.

white to the lips ]—BOSWELL asks, 'Does it not mean—"you show yourself a friend to your ring, which you have described as being so dear to you, by not risking it"?' etc, etc, etc —DYCE (*Remarks*, etc, p 252) After carefully comparing it with the context, I feel perfectly satisfied that Warburton's [?] correction, *afraid*, is the genuine reading In the attempts to explain, 'a friend,' there is nothing but weakness —WHITE (*Shakespeare's Scholar*, p 456) 'You are a friend' has no meaning consistent with the context, and besides, Iachimo would have said 'her friend' [In suggesting 'her friend' White anticipated DELIUS, who also conjectured it, and INGLEBY, who adopted it in his text his son followed Theobald —ED ]—DYCE, in his edition, repeats what he says in his *Remarks*, after the assertion that 'a Friend' has been very unsuccessfully defended, he adds 'especially by Boswell' —STAUNTON We are not altogether satisfied with the emendation, *afraid*, but are unable to suggest any word more likely —THISELTON Iachimo means 'You are not so sure of your wife's divinity after all, you are her protector, she is human, and you are the wiser not to risk losing your unprizeable diamond as well as your wife's honour by relying on her divinity' The initial Capital ['a Friend'] absolutely excludes the tenability of reading *afraid* —DOWDEN If 'friend' (*i e*, *lover*) be right, Iachimo may mean 'After all you are a lover, not, as you professed, an "adorer", you know that your goddess is human and you are therein the wiser' Iachimo's words, 'but I see you have some religion,' would then refer sneeringly to the only part of adoration possessed by Posthumus—fear, he is wise, and the fear of God is the beginning of wisdom Or 'you are a friend' may mean 'you have the advantage of me in being her intimate, and being so far the wiser, you will not risk your ring' [I am afraid that Theobald's '*afraid*' is too strong at this stage of the conversation It is enough that Iachimo ends his sentence with the dread word 'fear', it is not necessary that he should begin with it Nor is it necessary that he should say 'You are a friend,' sneeringly He is too polished a gentleman for that He might utter the words almost jocularly,—certainly assentingly,—and then follow them with the bitter sentence, as though he were interpreting Posthumus's own conclusion, and putting his own sentiments into Posthumus's mouth, 'if you buy Ladies flesh at a Million the Dram,' etc Herein lies the sharp sting which demands all of Posthumus's fast-waning self-control It is almost more than he can bear, but as a last barrier of protection, he offers to Iachimo the excuse that Iachimo has spoken in jest, as his manner might indicate, but when Iachimo swears he is in earnest (possibly, his manner changes, the mask is discarded, and he shows his teeth), then the hot blood boils in Posthumus's brain, and in a paroxysm of fury at Imogen's being spoken of as 'Ladies flesh' he closes the wager instantly, almost exultingly, as though repelling an insult to Imogen's unsullied purity I hope this interpretation of the Folio and adherence to the time-honoured *durior lectio* is not too far-fetched —ED ]

*Iach.* I am the Maſter of my ſpeeches, and would vn- 143  
der-go what's ſpoken, I ſweare

*Poſthu.* Will you? I ſhall but lend my Diamond till 145  
your returne let there be Couenants drawne between's.  
My Miſtris exceeds in goodneſſe, the hugeneſſe of your  
vnworthy thinking. I dare you to this match · heere's my  
Ring.

*Phil.* I will haue it no lay 150

*Iach.* By the Gods it is one if I bring you no ſuffi-  
cient testimony that I haue enioy'd the deereſt bodily  
part of your Miſtris my ten thouſand Duckets are yours,  
ſo is your Diamond too if I come off, and leaue hei in  
ſuch honour as you haue truſt in, Shee your Iewell, this 155  
your Iewell, and my Gold are yours provided, I haue

143, 144 *under-go*] *undergo* F<sub>4</sub>  
146 *between's*] Ff, Rowe, Dyce,  
Glo Cam *between us* Pope et cet  
148 *thinking*] *things* F<sub>3</sub>F<sub>4</sub> *thoughts*  
Pope, Han  
*match*] *match* Coll

151 *one*] *one* Pope, +, Coll Dyce,  
Glo Sta Cam  
*no*] *not* Rowe, Pope, Theob  
153 *Miſtris*] *miſtreſs*, Pope et seq  
153, 156 *yours*] *your's* Coll u  
155 *truſt in,*] *truſt in*, Theob et seq

143 I am the Master of my speeches] STEEVENS That is, I know what I have  
said, I said no more than I meant

151-156 if I bring you no sufficient and my Gold are yours]  
WARBURTON This was a wager between two speakers Iachimo declares the  
conditions of it, and Posthumus 'embraces' them, as well he might, for Iachimo  
mentions only *that* of the two conditions, which was favourable to Posthumus,  
namely, that if his wife preserved her honour he should win, concerning the other  
(in case she preserved it not) Iachimo, the accurate expounder of the wager, is silent  
To make him talk more in character, for we find him sharp enough in the prosecution  
of his bet, we should strike out the negative and read the rest thus 'If I bring  
you sufficient testimony that, etc, my ten thousand ducats are MINE, so is your  
diamond too If I come off, and leave her in such honour, etc, she, your jewel,  
etc, and my gold are yours' [Of course, WARBURTON's text conformed to this  
emendation HANMER adopted it, and so also did the cautious and conservative  
CAPELL]—JOHNSON I once thought this emendation right, but am now of opinion  
that Shakespeare intended that Iachimo, having gained his purpose, should  
designedly drop the invidious and offensive part of the wager, and, to flatter Post-  
humus, dwell long upon the more pleasing part of the representation One condi-  
tion of the wager implies the other, and there is no need to mention both —DYCE  
(ed. ii) In opposition to Johnson's defence of the old text we surely may urge  
Allowing that 'one condition of a wager implies the other, there is no need to  
mention' *that one condition twice over in different words* —VAUGHAN (p 356) urges  
that the wager had been already substantially stated piecemeal, except with  
regard to the ring 'Besides,' he says, shrewdly, 'the formal statement of the  
wager is to be in a writing drawn up by counsel' But his shrewdness deserts him, I



your commendation, for my more free entertainment. 157

*Poſt* I embrace theſe Conditions, let us haue Articles betwixt vs onely thus farre you ſhall anſwere, if you make your voyage vpon her, and giue me directly to vnderſtand, you haue preuayl'd, I am no further your Enemy, ſhee is not worth our debate If ſhee remaine vnſeduc'd, you not making it appeare otherwiſe for your ill opinion, and th'affault you haue made to her chaſtity, you ſhall anſwer me with your Sword 160 165

*Iach.* Your hand, a Couenant wee will haue theſe things ſet downe by lawfull Counſell, and ſtraight away for Britaine, leaſt the Bargaine ſhould catch colde, and ſterue. I will fetch my Gold, and haue our two Wagers recorded 170

157 <i>free</i> ] Om Ff, Rowe, Pope	<i>your vauntage</i> Coll (MS)
158 <i>Conditions</i> ] <i>conditons</i> , Pope	164 <i>th'affault</i> ] Ff, Rowe, +
159 <i>anſwere</i> ] Ff <i>anſuer</i> Johns	166 <i>hand</i> ] Ff, Rowe, + <i>hand</i> ,—
<i>anſwer</i> , Rowe et seq	Dyce <i>hand</i> , Cap et cet
160 <i>make your voyage</i> ] <i>make good</i>	169 <i>ſterue</i> ] F <sub>2</sub> , Sing <i>ſtarue</i> F <sub>3</sub> F <sub>4</sub> et cet

fear, when he goes on to ſay 'Poſthumus has ſaid to Iachimo, "Here's my ring," and muſt accordingly have delivered the ring to him Iachimo ſays here, again, "This your jewel," which implies that he had it on his hand' Had Vaughan looked ahead he would have found in II, iv, 137 that Poſthumus ſays to Iachimo 'Here, take this too,' meaning the ring in addition to the bracelet, and Philario ſays to him 'take your Ring again,' whereupon Poſthumus exclaims to Iachimo 'backe my Ring!' etc, with other references which prove that Iachimo then received the ring for the firſt time —CAPPELL diſcerned the meaning of the preſent exclamation, 'Here's my ring,' better than Vaughan, he repreſents Philario as the one who accepts the ring from Poſthumus by inserting a ſtage-direction (which Vaughan might have ſeen duly recorded in the Cam Ed) 'Putting it into Philario's hand' —ED

160 *make your voyage vpon her*] DYCE (*Structures*, etc, p 211), in criticising Collier's MS emendation (See *Text Notes*), adduces 'the following paſſage, which proves beyond all doubt that the old text is what the author wrote "If he ſhould intend this voyage towards my wife, I would turn her looſe to him "' —*Mer Wives*, II, 1, 198

166 a Couenant] RUSHTON (*Sh a Lawyer*, p 23) The Covenant Shakeſpeare refers to is, according to the quaint deſcription of Thomas Wood (*Inſt of the Laws of England*, ed 11, p 228), 'agreements made by deed in writing, by the conſent of two or more, to do, or not to do,' and not the covenants (*conventiones*) which are clauſes of agreement contained in a deed

169 *ſterue*] SINGER This has been inconsiderately changed to *starue* in all modern editions [See *Text Notes*] —DYCE I do not agree with Mr Singer They are one and the ſame word, whether it be uſed (as in the preſent paſſage) ſimply in the ſenſe of *perish*, or in that of *dying with hunger* The Folio in *Cor*, IV, 1, has 'Angers my Meate I ſuppe vpon myſelfe, And ſo ſhall ſterue with

*Post* Agreed 171  
*French* Will this hold, thinke you.  
*Phil* Signior *Iachimo* will not from it.  
 Pray let vs follow 'em *Exeunt* 174

### Scena Sexta

*Enter Queene, Ladies, and Cornelius*

2

171	<i>Post</i> ] Host Pope 1	Scene vii Pope, Han Warb Johns
	[ <i>Exeunt Posth</i> and <i>Iachimo</i>	Scene v Dyce, Glo Coll iii, Cam
Theob		Scene vi Eccles
172	<i>you</i> ] <i>you?</i> Rowe et seq	Cymbeline's Palace Rowe in Brit-
173, 174	As prose Cap et seq	am Pope
174	'em] Ff et seq	2 Cornelius] Cornelius with a Viol
1	Scena Sexta] Scene iii Rowe	Rowe (Vial Han Phil Johns)

Feeding', in which passage Mr Singer prints 'starve with feeding'—INGLEBY takes 'sterve' in the sense of perishing through cold (which Dowden pronounces a common meaning), and in accordance with it excellently paraphrases the present passage 'lest the wager which was laid in the heat of the dispute should be declared off, when the disputants have had time for cool reflection Compare *Mach*, IV, 1, 134 "Thus deed I'll do before this purpose cool"

171 Agreed] Mrs JAMESON (ii, 73) 'The baseness and the folly of [Posthumus] have been justly censured, but Shakespeare, feeling that Posthumus needed every excuse, has managed the quarrelling scene between him and Iachimo with the most admirable skill The manner in which his high spirit is gradually worked up by the taunts of this Italian fiend is contrived with far more probability and much less coarseness than in the original tale In the end he is not the challenger, but the challenged, and could hardly (except on a moral principle, too much refined for those rude times) have declined the wager without compromising his own courage and his faith in the honour of Imogen—BODENSTEDT (*Sh's Frauen-charaktere*, p 38) In spite of every argument which may be adduced to exculpate Posthumus, we cannot blink the revolting character of the wager, and of a surety Shakespeare would not have it otherwise He lets his hero commit a grievous error, and grievously does he let him expiate it

1 ECCLES The period at which this Scene passes must be within that space of time which elapses between the arrival of Posthumus in Rome and the coming of Iachimo to the Court of Cymbeline in Britain—DANIEL (*Sh Soc Trans*, 1877-79, p 241) An interval Iachimo's journey to Britain With the present scene begins DAY 3 Another possible arrangement in time would be to make it concurrent with Day 2, or again, it might have a separate day assigned to it, to be placed in the interval marked for Iachimo's journey to Britain As Eccles has suggested Its position as the early morning of Day 3, 'whiles yet the dew's on the ground' is, however, quite consistent with [this present] scheme of time—I suppose, in any analysis of the time, that the chief purpose is to calculate the number of days consumed by the action, and that the sequence of the days is of secondary importance If, while Iachimo is on his journey, the time is filled up

*Qu* Whiles yet the dewe's on ground, 3  
 Gather those Flowers,  
 Make haste Who ha's the note of them ? 5  
*Lady.* I Madam  
*Queen* Dispatch *Exit Ladies.*  
 Now Master Doctor, haue you brought those drugges ?  
*Cor* Pleaseth your Highnes, I : here they are, Madam  
 But I befeech your Grace, without offence 10

3, 4 One line Rowe et seq	F <sub>3</sub> F <sub>4</sub>
3 <i>Whiles</i> ] <i>While</i> Rowe, +	9 <i>I</i> ] <i>Ay</i> , Rowe et seq
4 <i>Flowers,</i> ] <i>flowers</i> Rowe, Pope,	[Giving her some Papers Cap
Han <i>flowers</i> Theob Johns et	Presenting a small box Theob
seq	10 <i>But I offence</i> ] <i>But</i> , ( <i>I offence</i> ),
5 <i>haste</i> ] <i>hast</i> F <sub>4</sub>	Vaun
5 <i>ha's</i> ] F <sub>1</sub>	10, 11 <i>without aske</i> ] Ff In paren-
6 <i>Lady</i> ] Lad Ff Ladies Rowe,	theses Cap Varr Mal Rann, Steev
Pope 1 <i>Lady</i> Theob First Lady	Varr Knt, Sing <i>without My ask</i> ,
Dyce	Rowe <i>without (my conscience bids</i>
<i>I</i> ] <i>I</i> , Rowe et seq	<i>me ask</i> ) Pope et cet (subs)
7 <i>Exit</i> ] <i>Exeunt</i> Ff	10 <i>offence</i> ] <i>offence</i> , Theob Warb
8 <i>Now</i> ] <i>Now</i> , Theob et seq	Johns Coll <i>offence</i> , Cap Varr Steev
<i>drugges</i> ] <i>drugges</i> F <sub>1</sub> <i>drugs</i>	Varr

with these scenes at Cymbeline's court, the number of days of action is not lessened. And, in fact, the very object of these scenes intervening between the wager in Rome and Iachimo's interview with Imogen is to give an idea of the lapse of time. So that Eccles's suggestion is good and does not clash with Daniel's calculation that we are now entering on the third day. Daniel refers to Eccles's computation.—ED.]

3 *Whiles yet the dewe's on ground*] In Arderne's *Treatises* (circa 1376, *E. E. T. Soc.*, p. 92, 1910) A receipt is given for making 'oile of violettes,' which is to be made in the same manner as 'Oile of roses,' as follows 'Recipe roses that bene ful spred, and grede hem erly whiles the dew lasteth'—ED.]

4. *Flowers*] ELLACOMBE (*Season of Sh's Plays*, New Sh. Soc., *Trans.*, 1880-86, p. 74) The Queen and her ladies gather flowers, which at the end of the Scene we are told are violets, cowslips, and primroses, the flowers of Spring. In the fourth Act, Lucius gives orders to 'find out the prettiest daisied plot we can,' to make a grave for Cloten, but daisies are too long in flower to let us attempt to fix a date by them. [P. 76] Even in such common matters as the names of the most familiar every-day plants Shakespeare does not write in a careless, haphazard way, naming the plant that comes uppermost in his thoughts, but they are all named in the most careful and correct manner, exactly fitting into the scenes in which they are placed, and so giving to each passage a brightness and a reality which would be entirely wanting if the plants were set down in the ignorance of guesswork. Shakespeare knew the plants well, and though his knowledge is never paraded, by its very thoroughness it cannot be hid.

5 *Who ha's*] I suppose that the apostrophe marks the omission of an imaginary *e.*—ED.]

(My Conscience bids me aske) wherefore you haue  
 Commanded of me these most poysonous Compounds,  
 Which are the mouers of a languishing death .  
 But though slow, deadly.

*Qu.* I wonder, Doctor,  
 Thou ask'st me such a Question Haue I not bene  
 Thy Pupill long? Hast thou not learn'd me how  
 To make Perfumes? Distill? Preferue? Yea, so,  
 That our great King himselfe doth woo me oft  
 For my Confections? Hauing thus farre proceeded,  
 (Vnlesse thou think'st me diuellish) is't not meete  
 That I did amplifie my iudgement in  
 Other Conclusions? I will try the forces

11 aske) wherefore] ask wherefore	14 But though] But, though Theob
Vaun	et seq And, though or Though but
12 poysonous] pois'nous Pope, +,	Anon ap Cam
Cap	15 I wonder] I do wonder Theob
12-14 Compounds, death deadly]	Han Warb Cap Steev
Ff, Rowe compounds? death, deadly	Doctor] doctor, that Ktly conj
Pope, Theob Han Warb compounds	21 diuellish] deu'lish Pope, +, Cap
death, deadly Johns compounds,	is't] 1st F <sub>2</sub> 1s it F <sub>3</sub> F <sub>4</sub> , Rowe
death, deadly Cam compounds,	23 try] prove Vaun
death, deadly? Cap et cet	

13 languishing] For the sake of scansion WALKER (*Vers*, p 66), and ABBOTT (§ 467) after him, would pronounce this word as a disyllable, *lang'shung* Can any lover of Shakespeare's musical language hear this without ang'sh?—Ed

14, 15 But . Doctor] VAUGHAN (p 358) presents us with the following alternative 'articulation and scansion' of this line 'But though slow, dea daly I won der, doctor', or this 'But though slow dead ly I ooun der, doctor' If, hereafter, from these pages all references to Vaughan's 'articulation and scansion,' be omitted, I think it will be pardoned, but if not, I will bare my back for punishment without finching—Ed

15 I wonder] It is hardly conceivable that STEEVENS should have been ignorant that four editions before his own, beginning with THEOBALD, had printed 'I do wonder', and yet he deliberately said, 'I have supplied the verb *do* for the sake of the measure'—WALKER (*Vers*, p 24) also suggested *do*, but for him there is some excuse, his library is known to have been scanty—Ed

17 learn'd me] Examples of 'learn' thus used, in the sense of *teach*, are given in *N E D* (s v, II 4. c) in every century from 1200 to Shakespeare's time This venerable usage is still happily preserved in this country—Ed

20 Confections] DOWDEN That is, compounded drugs, as in V, v, 289

21, 22 is't not meete That I did] ABBOTT (§ 370) Here, as in 'It is time he *came*,' the action is regarded as one 'meet' in time past, as well as in the future

23 Other Conclusions] JOHNSON Other experiments 'I commend,' says Walton, 'an angler that trieth conclusions, and improves his art'

Of these thy Compounds, on such Creatures as  
 We count not worth the hanging (but none humane) 25  
 To try the vigour of them, and apply  
 Allayments to their Act, and by them gather  
 Their severall vertues, and effects.

*Cor* Your Highnesse  
 Shall from this practise, but make hard your heart. 30  
 Besides, the seeing these effects will be  
 Both noysome, and infectious.

*Qu.* O content thee.

*Enter Pysano.* 34

25 <i>humane</i> ] <i>human</i> Rowe et seq	28 <i>seuerall</i> ] <i>sev'ral</i> Pope, +
26 <i>try</i> ] <i>test</i> Walker (Crit, 1, 288),	29 <i>Your</i> ] <i>you</i> Var '85 (misprint)
Huds	34 Enter ] In line 27 Dyce

27 *by them*] ECCLES These words evidently refer to 'allayments,' but it is by no means clear whether the 'virtues' and 'effects,' in the next line, bear a reference to the 'compounds' or to the 'allayments', if to the latter, the sense would be improved by substituting *from* for 'by'—CRAIG Perhaps Shakespeare wrote *Allayment*, 'then' in the same line referring to 'acts'—DOWDEN Does not this mean by the creatures experimented on? For 'act' meaning *action*, compare *Oth*, III, iii, 328 [It seems to me that 'by them' refers to her 'conclusions,' her experiments, not to the details as to the strength of her confections, or their antidotes, or the *corpus vile* on which the poison was tried—only by these 'conclusions' can she gather the several virtues and effects of her drugs—ED ]

30 *Shall* . but make hard your heart] JOHNSON There is in this passage nothing that much requires a note, yet I cannot forbear to push it forward into observation The thought would probably have been more amplified, had our author lived to be shocked with such experiments as have been published in later times by a race of men who have practised tortures without pity, and related them without shame, and are yet suffered to erect their heads among human beings *Cape saxa manu, cape robora, pastor* [Virgil, *Georg*, iii, 420]—KNIGHT We are by no means sure that Shakespeare meant to apply a sweeping denunciation to such experiments upon the power of particular medicines There can be no doubt that the medical art, being wholly tentative, it becomes in some cases a positive duty of a scientific experimenter to inflict pain upon an inferior animal for the ultimate purpose of assuaging pain or curing disease It is the useless repetition of such experiments in the lecture-room which is 'noisome and infectious'

32 *noysome and infectious*] VAUGHAN (p 361) 'Noisome' may apply only to the direct effect upon her own person of the poisons themselves employed by her, while 'infectious' applies only to the indirect effects resulting to her person in the way of contagion by close communication with the creatures suffering directly from them.

Heere comes a flattering Rascall, vpon him 35  
 Will I first worke · Hee's for his Master,  
 And enemy to my Sonne How now *Pysanio*?  
 Doctor, your seruice for this time is ended,  
 Take your owne way.

*Cor.* I do suspect you, Madam, 40  
 But you shall do no harme

*Qu.* Hearke thee, a word

*Cor.* I do not like her She doth thinke she ha's 43

35 [Aside Rowe et seq	<i>An enemy</i> Anon (ap Cam 1), Ingl
36, 37 <i>Will And</i> ] One line Ktly	Vaun
36 <i>worke</i> ] <i>let them work</i> Cap Ecc	40 [Aside Rowe
for] <i>factor</i> for Walker, Huds	42 [To <i>Pisano</i> Rowe to Pis, draw-
36, 37 <i>Master, And enemy</i> ] <i>Master,</i>	ing him aside Cap
<i>An enemy</i> Rowe 11 <i>Master's sake An</i>	<i>thee, a] thee a Ff</i>
<i>enemy</i> Pope, Theob Han Warb	43 <i>Cor I do</i> Cor [Solus] <i>I do</i>
<i>master, and Enemy</i> Ktly <i>master, and</i>	Johns Cor Aside Cap

35, 36 vpon him Will I first worke · Hee's for his Master] CAPELL (p 105) is severe on his four predecessors, and asserts that their addition of a solitary letter and a solitary word is a 'patch-work that does them no credit,' and then proceeds to insert two words of his own 'upon him Will I first *let them work*', whereof I cannot comprehend the special need, albeit Capell himself says that they 'are as necessary to the sense as the measure,' because, 'though this queen does afterwards tamper with *Pisano*, she knew him too well to think she should do any good on him, determines as first to get rid of him by the drugs which she has now in her hand, and is only intent on the method, without thinking at all about *working* on him in their sense of the word' Simple-hearted ECCLES adopted Capell's emendation in his text, and at the same time confessed in a note that he could not perceive its superiority in meaning, over the emendation of the four preceding editors, or even over the original text—WALKER (*Crit*, 11, 256) proposes to read, 'He's *factor* for his Master,' and justifies the use of *factor* by quoting the Queen's words later on, line 89, where she speaks of *Pisano* as 'the agent for his master' And he might have quoted *Iachimo* in the next scene, line 219, where he says that he 'is Factor for the rest' Walker adds that 'Factor in this sense is common in Shakespeare', it occurs, according to Bartlett's *Concordance*, six times, but if it occurred sixty times, its interpolation here is temerarious, to say the mildest—DANIEL (p 84) ingeniously modifies the punctuation, and turns 'And' into *An*, a very venial change 'He's, for his master, *An enemy* to my son'—ED

43-54 I do not like her, etc] JOHNSON This soliloquy is very inartificial The speaker is under no strong pressure of thought, he is neither resolving, repenting, suspecting, nor deliberating, and yet makes a long speech to tell himself what himself knows [But the audience does not I think it not unlikely that, influenced by this note of Dr Johnson, Garrick omitted this soliloquy in the stage performance For which he is thus criticised by REED (*Biog Dram*, 111, 149) in speaking of Garrick's *Version* 'A material fault occurs in it By omitting the

Strange ling'ring poyfons . I do know her spirit,  
 And will not trust one of her malice, with 45  
 A drugge of such damn'd Nature Thofe ſhe ha's,  
 Will ſtupéfie and dull the Senſe a-while,  
 Which firſt (perchance) ſhee'l proue on Cats and Dogs,  
 Then afterward vp higher but there is  
 No danger in what ſhew of death it makes, 50  
 More then the locking vp the Spirits a time,  
 To be more freſh, reuiuing She is fool'd 52

44	<i>ling'ring</i> ] <i>lingering</i> Var '21 et	Cap Var '73, '78 Ran Steev	<i>awhile</i>
seq		Var '85 et seq	
45	<i>malice, with</i> ] <i>malice with</i> Pope et	48 ( <i>perchance</i> )] <i>perchance</i> Rowe	
seq		49 <i>afterward</i> ] <i>afterwards</i> Theob	
46	<i>Thofe</i> ] Ff, Rowe, Pope, Knt,	Warb Johns	
Coll	Dyce, Sta Glo Cam <i>That</i>	51 <i>locking vp</i> ] <i>locking-up</i> Dyce, Glo	
Han	<i>Those</i> , Theob et cet	Huds	
47	<i>a-while</i> ] <i>a while</i> Ff, Rowe, +,		

physician's soliloquy, we are utterly unprepared for the recovery of Imogen after she had swallowed the potion prepared by her stepmother. To save appearances, this speech was inserted in the printed copy, but was never uttered on the stage. Useless as it might be to those who are intimately acquainted with the piece, it is still necessary toward the information of a common audience'—ED.]—STEEVENS. This soliloquy is yet necessary to prevent that uneasiness which would naturally arise in the mind of an audience on recollection that the Queen had mischievous ingredients in her possession, unless they were undeceived as to the quality of them, and it is no less useful to prepare us for the return of Imogen to life—HUDSON (p. 68). This speech might be cited as proving that Shakespeare preferred expectation to surprise as an element of dramatic interest. The speech seems fairly open to some such reproof [as Johnson's]. But it prepares, and was doubtless meant to prepare, us for the seeming death and revival of Imogen, and without some such preparation those incidents would be open to much graver censure of clap-trap. The expectancy thus started is at all events better than attempting to spring a vulgar sensation on the audience—WYATT. If Shakespeare had not felt something akin to contempt for vulgar melodramatic effects, he would not have given us this premonition of the result of Imogen's swallowing the Queen's 'confection' [An observation which DOWDEN pronounces 'just'. See note on line 101, below].

50 *what shew of death it makes*] VAUGHAN (p. 362). Shakespeare intends 'it' to refer to the act of 'dulling and stupefying the sense,' and not any object mentioned [This last clause, I think, is not quite clear—DELIUS says that 'it,' by an exact construction, refers to 'those she has.' This reference Vaughan pronounces 'if natural, still wrong'. I cannot so see it, 'show of death' is only a paraphrase of 'stupefying and dulling the sense,' and is the object of 'makes'. To me, the interpretation of Delius is just—ED.]

51 *a time*] MALONE. All the modern editions, '*for a time*' [I can find no edition wherein '*for a time*' is to be found. Apparently the *Cam Ed* were equally unsuccessful; they record it as 'quoted by Malone'—ED.]

With a most false effect : and I, the truer, 53  
 So to be false with her.  
*Qu* No further service, Doctor, 55  
 Vntill I send for thee.  
*Cor* I humbly take my leave. *Exit.*  
*Qu.* Weepes she still (saist thou?)  
 Dost thou thinke in time  
 She will not quench, and let instructions enter 60  
 Where Folly now possesse? Do thou worke :  
 When thou shalt bring me word she loues my Sonne,  
 Ile tell thee on the instant, thou art then  
 As great as is thy Master Greater, for  
 His Fortunes all lye speechlesse, and his name 65  
 Is at last gaspe. Returne he cannot, nor  
 Continue where he is . To shift his being,  
 Is to exchange one misery with another,  
 And euery day that comes, comes to decay  
 A dayes worke in him What shalt thou expect 70

53 <i>I, the</i> ] <i>I the</i> Rowe et seq	60 <i>instructions</i> ] <i>instruction</i> Coll (Mo-
54 <i>with her</i> ] Om Steev conj	novol)
55 <i>further</i> ] <i>fariher</i> Coll	64 <i>Greater</i> ] Ff, Dyce, Glo Cam
55, 56 <i>Doctor for thee</i> ] One line	<i>greater</i> , Rowe et cet
Han (omitting <i>for thee</i> )	67 <i>he is</i> ] <i>is</i> Cap (corrected in
57 <i>humbly</i> ] Om Han	Errata)
58, 59 One line Rowe et seq	68 <i>another</i> ,] Ff, Rowe, Coll Glo
58 <i>sayst</i> ] <i>sayest</i> Rowe, Pope	Cam <i>another</i> , Pope et cet
60 <i>quench</i> ,] <i>quench</i> , Cap Varr Mal	70 <i>expect</i> ] <i>expect</i> , Theob Warb et
Ran Steev Varr Knt <i>quench</i> Cam	seq
<i>quench</i> ? Vaun	

53 a most false effect] As to the nature of this drug, see notes on IV, 11, 49

54 to be] That is, *for being* For many other examples of the 'infinitive, indefinitely used,' see, if need be, ABBOTT, § 356

60 quench] CRAIGIE (*N E D*, s v, II *intr* † c of a person) To cool down [The solitary example It occurs 'with a personal object' where Iachimo (V, v, 230) says, 'Being thus quenched Of hope, not longing,' and is noted by Craigie under 3 *transf* † c

66 at last] Possibly a case of the absorption of *the*, 'at' last —Ed

67 shift his being] JOHNSON To change his abode [Posthumus's grief lay deeper than the care for his lodging, *coelum non animum*, etc, although, possibly, the Queen did not suppose such to be the case Johnson, therefore, may be right INGLEBY, however, thinks that 'being' can hardly be *abode* here —Ed]

69, 70 comes to decay A dayes worke in him] ECCLES The most natural construction is that of making 'decay' a noun, and 'a day's work' the nominative to the verb 'comes'



To be depender on a thing that leanes? 71  
 Who cannot be new built, nor ha's no Friends  
 So much, as but to prop him? Thou tak'st vp  
 Thou know'st not what But take it for thy labour,  
 It is a thing I made, which hath the King 75  
 Five times redeem'd from death. I do not know  
 What is more Cordiall Nay, I prythee take it,  
 It is an earnest of a farther good  
 That I meane to thee Tell thy Mistris how  
 The case stands with her doo't, as from thy selfe, 80  
 Thinke what a chance thou changest on, but thinke  
 Thou hast thy Mistris full, to boote, my Sonne, 82

71 *dependor on*] *dependor of* F<sub>3</sub>F<sub>4</sub>  
 71-73 *leanes?* *prop him?*] *leans*,  
*prop him?* Han Knt, Dyce, Sta  
 Glo Cam (subs) *leans?* *him* Coll  
 Ktly

72 *new built*] *new-built* Coll  
*nor*] *and* Pope,+  
 72, 73 *Friends So much,*] *friends, So*  
*much* Rowe et seq

73 [Pisano looking on the Viol  
 Rowe takes up the phial Pope  
 Dropping some of the Papers Cap  
 The Queen drops a phial, Pisano takes  
 it up Var '78 The Queen drops a  
 box Mal

*take'st*] *takest* Rowe  
 75 *made*] *make* F<sub>3</sub>F<sub>4</sub>, Rowe,+, Cap  
 Varr Rann

76 *death*] *death*, Rowe et seq

77 *Nay,*] *Nay* Rowe, Pope

*prythee*] *prethee* Ff, Rowe *pr'y-*  
*thee* or *prythee* Pope et cet

78 *farther*] Ff, Rowe,+, Cap Coll  
 Sing *further* Varr et cet

81 *chance thou changest on,*] *chance*  
*thou chancest on*, Rowe,+, Cap Coll  
 n, m (MS), Dyce n, m, Huds *change*  
*thou chancest on*, Theob Han Johns  
 Wh 1, Ktly

81, 82 *thinke Thou*] *think,—Thou*  
 Theob Warb Johns Cap *think—*  
*Thou* Var '73 *think!*—*Thou* Dowden  
 conj

82 *full,*] Ff, Knt, Dyce, Glo Cam.  
*still*, Rowe et cet

*to*] *too* F<sub>2</sub>F<sub>3</sub>

71 a thing that leanes] JOHNSON That *inclines* towards its fall [Or may it not mean one who leans on another for support, 'To be a depender on one who is himself a depender on others'?—ED ]

78 It is an earnest of a farther good] ECCLES finds probability grossly violated in this scene, and that a purposeful person would not have taken such a roundabout method of effecting her object, while Pisano was in health, he needed no such medicine, and in sickness her description was too vague to lead him to use it Besides he might administer it to others, and thereby cause a disaster more widely spread than even the queen could composedly contemplate 'This is one of the passages,' he concludes, 'wherein Shakespeare appears to have been least attentive to verisimilitude'

81 what a chance thou changest on] THEOBALD I imagine the Poet wrote, 'what a *change* then *chancest* on,' i e, if you will fall into my measures, do but think how you will chance to change your fortunes for the better, in the consequences that will attend your compliance—HEATH (p. 475): The sense is, Think on what a chance, on how promising a prospect of advancing thy fortunes, thou changest thy present attachment. [To the same effect, STEEVENS]—

Who shall take notice of thee Ile moue the King 83  
 To any shape of thy Preferment, such  
 As thou'lt desire and then my selfe, I cheefely, 85  
 That set thee on to this desert, am bound  
 To loade thy merit richly Call my women *Exit Pisa*  
 Thinke on my words. A flye, and constant knaue,  
 Not to be shak'd the Agent for his Master,  
 And the Remembrancer of her, to hold 90  
 The hand-fast to her Lord I haue giuen him that,  
 Which if he take, shall quite vnpeople her 92

83 <i>thee</i> ] Ff, Rowe, +, Coll <i>thee</i> ,	Cap
Cap <i>thee</i> Mal et cet *	88 <i>flye</i> ] <i>shy</i> Cap conj
<i>Ile moue</i> ] <i>move</i> Cap Ran	91 <i>hand-fast</i> ] Var '21, Dyce, Glo
85 <i>desire</i> ] <i>deserve</i> Theob conj (Nich-	Huds Cam <i>handfast</i> Coll 1, Sta
oll's Illust, II, 629)	Ktly <i>hand fast</i> Ff, Rowe et cet
<i>I cheefely</i> ] <i>I chiefly</i> Rowe, Pope,	<i>I haue</i> ] <i>I've</i> Pope, +, Dyce II, III,
Theob Warb <i>aye, chiefly</i> , Vaun	Huds
87 Exit ] After <i>words</i> line 88,	<i>giuen</i> ] <i>giv'n</i> Pope, +

CAPELL adopted Rowe's *chancest*, and justified it by urging that 'the very first thing Pisanio is to consider of is no change'—MALONE A line in the *Rape of Lucrece* adds some [Dyce, in quoting Malone, here, after 'some,' interpolates 'great'] in brackets] support to the reading, 'thou *chancest* on,' which is much in Shakespeare's manner 'Let there bechance him pitiful mis-chances'—[I 976 Yet Malone printed 'changest' in his text ]—STAUNTON We should prefer reading, 'Think what a chance! thou changest *one*, but think,' etc You only change the service of your master for mine, retain your old mistress, and have my son for friend beside *Chance*, it must be remembered, in old language meant *fortune*, *luck*, etc Staunton (*Athenaeum*, 14 June, 1873) suggested still another emendation 'The allusion, I apprehend, is to hunting In the language of our old books on field sports, when a hound hunts backward the way the chase has come, he *hunts counter*, when he hunts any other chase than that he first undertook, he *hunts change* We should read, "Think what a *chase* thou changest on," etc or, Think what a *chase* thou changest oh, but think!' Here Staunton gives several examples where *chase* is used—DANIEL (p 84) The queen is urging Pisanio to abandon the cause of Posthumus, and to serve that of her son Cloten She has already asked him what he can expect by being a 'dependor on a thing that leans' Read, 'Think what a chance thou *hangest* on'

90 Remembrancer] INGLEBY A law-term There used to be three officers of State, so-called. The word occurs in only one other place in Shakespeare *Macb*, III, iv, 37 [where it is applied to Lady Macbeth]

90, 91 to hold The hand-fast to her Lord] DYCE (*Remarks*, p 252) [Collier and Knight read *hand fast*] and most erroneously Read *handfast*, *re*, the *contract* Compare Beau & Fletcher 'Should leave the *handfast* that he had of grace,'—*The Woman Hater*, III, i 'I knit this holy *handfast*'—*Wit at Several Weapons*, v, i (where the modern editors give wrongly, with the old Eds, 'hand fast.')—WHITE That is, the betrothal, the marriage to her lord

Of Leidgers for her Sweete : and which, she after 93  
 Except she bend her humor, shall be affur'd  
 To taste of too 95

*Enter Pysamo, and Ladies.*

So, so Well done, well done .

The Violets, Cowslippes, and the Prime-Roses 98

93 *Leidgers*] *leigers* Han Johns *which, she after*, Theob et cet  
 Varr Mal Steev *leigers* Cap. 98 *Prime-Roses*] *Prim-Roses* Rowe,  
*leigers* Var '03 et seq Pope, Theob Han (subs) *primroses*  
*which, she after*] *which she after*, Warb  
 Ff, Rowe, Pope, Coll Dyce, Glo Cam

93 Of *Leidgers* for her Sweete] COLLIER (ed 1) The meaning is, that it will deprive Imogen of the 'lieger' or *ambassador*, residing with her, to represent and maintain the interest of his master Possibly 'sweet,' as the Rev Mr Barry proposes, ought to be *suite*—DYCE (*Remarks*, p 252), after quoting this last sentence of Collier's note, observes 'Surely, though such a villainous conjecture as this might be sent to Mr Collier, he was not bound to record it'—COLLIER, in his ed 11, undisimayed by Dyce's stigmatising *suite* as a 'villainous conjecture,' tells us that *suite* is the reading of his MS Corrector, 'but the old text may be received without any change'—STAUNTON This apparently signifies ambassadors to her lover—SCHMIDT (*Lex*, s v, *sweet*, adj) gives a long array of examples where 'sweet' is used substantively, as here, and for a lover or mistress

93 *Leidgers*] JOHNSON A *lieger* ambassador is one that resides in a foreign court to promote his master's interest

98 *Violets*] ELLACOMBE (p 246) In all the passages in which Shakespeare names the Violet, he alludes to the purple sweet-scented violet, of which he was evidently very fond, and which is said to be very abundant in the neighborhood of Stratford-on-Avon For all the eighteen passages [which Ellacombe quotes] tell of some point of beauty or sweetness that attracted him And so it is with all the poets from Chaucer downwards Violets, like Primroses, must always have had their joyful associations as coming to tell that winter is passing away and brighter days are near Yet it is curious to note how, like Primroses also, they have been ever associated with death, especially with the death of the young

98 *Cowslippes*] See II, ii, 45

98 *Prime-Roses*] The etymological history of the name of this plant, coupled with the various plants to which it has been applied, is hardly germane to a commentary in Shakespeare, and is, moreover, too voluminous for these pages See the *New English Dictionary* or Ellacombe, p 175 The latter, albeit that his book is devoted to the *Plant-Love of Shakespeare*, acknowledges that the 'full history of the name is too long' to be given by him An extract from Dr PRIOR will, I think, amply supply all present needs 'Primrose from *Pryme rolles* is the name it bears in old books and MSS The Grete Herball, ch cccl, says, "It is called *Pryme Rolles* of *pryme tyme*, because it beareth the first floure in *pryme tyme*" This little common plant affords a most extraordinary example of blundering *Primerole* is an abbreviation of French *primeverole*, Italian *primaverola*, dim. of *prima vera*, from *flor de prima vera*, the first spring flower. *Primerole*, as an

Beare to my Cloffet : Fare thee well, *Pisano*

Thinke on my words. *Exit Qu and Ladies.* 100

*Pisa.* And shall do :

But when to my good Lord, I proue vntrue,

Ile choake my selfe : there's all Ile do for you. *Exit.* 103

101 *And shall do*] I shall do so Han And so shall do Ktly [Aside] *Madam, I have and shall do* Ingl conj *Marry, and shall do, or Marry, and shall do so* Vaun

outlandish, unintelligible word was soon familiarised into *prime rolles*, and this into *primrose*. This is explained in popular works as meaning the first rose of Spring, a name that would never have been given to a plant that in form and colour is so unlike a rose. But the rightful claimant of it, strange to say, is the daisy, which in the south of Europe is a common and conspicuous flower in early Spring, while the primrose is an extremely rare one, and it is the daisy that bears the name in all the old books.—THE COWDEN-CLARKES. Shakespeare makes the miscreant queen use these beauteous and innocent products of the earth as mere cloaks to her wickedness, she concocts ‘perfumes’ and ‘confections’ from them, as a veil to the drugs’ and ‘poisonous compounds’ which she collects for the fellest purposes. It enhances the effect of her guilt, in thus forcing these sweet blossoms to become accomplices in her vile schemes, and we loathe her the more for her surrounding her unhallowed self with their loveliness. [Thus far these observations are, I think, eminently ingenious and enlightening, but when the editors proceed to contrast the queen and Fmr Laurence in *Rom & Jul*, me, at least, they do not take with them. Knight called attention to the same contrast, I did not insert his note because I could not perceive any ground for a comparison, too deep is the impression made by the profound truth expressed by— that ‘you cannot compare a pound of butter and four o’clock’—ED.]

101 *And shall do*] DOWDEN I conjecture that the Queen’s speech ended with ‘Think on my words, *Pisano*,’ and that the printer finding ‘*Pisano*’ above the speech that followed, took this for the speech-heading, which he found repeated before the word ‘*And*,’ whence it was omitted after ‘words’. Compare the often repeated ‘*Hubert*’ in the temptation by King John (III, iii). Note that *Pisano* has not uttered a word to the temptress. [None that we hear—but he talks with her while *Cornelius* is holding his soliloquy, for when the latter goes out, the Queen addresses *Pisano* with ‘Weeps she still (saist thou?)’ In the PORTER-CLARKE edition is the following keen-witted remark ‘This “saist thou” is an intimation that *Pisano* had given in action, at a part of the stage removed from the Doctor’s place of standing, a semblance of a report at some length as to *Imogen*. This stage-business went on while the Doctor, ruminating, speaks the lines that “are needed to show the audience the real nature of the *drugges* he has just given the malicious Queen.” This then is the reason for *Cornelius*’s long speech (lines 43 to 54). We must see *Imogen* herself and hear her sorrow from her own lips, we must not have it from report, and yet it is necessary that the Queen should be embittered by the knowledge that she has not yet broken *Imogen* to her will. This knowledge is conveyed to her aside, while we are listening to *Cornelius* and while Dr Johnson is wondering why *Cornelius* is talking.—ED.]

102, 103 *But when . . . for you*] Did William Shakespeare write this doggerel?—ED

*Scena Septima.**Enter Imogen alone*

*Imo* A Father cruell, and a Stepdame false,  
 A Foolish Suitor to a Wedded-Lady,  
 That hath her Husband banish'd O, that Husband, 5  
 My supream Crowne of grieffe, and those repeated

1 *Scena*] Scene continued Rowe  
 Scene VIII Pope, + Act II, sc 1  
 Eccles Scene VI Dyce, Glo Cam  
 Wh 11

*Scene* changes to Imogen's Apartments  
 Theob Another Room in the same Cap

2 alone] Om Cap et seq (except Cam)

3 *false*,] Ff, Rowe, +, Ktly *false*,  
 Cap et cet

4 *Wedded-Lady*] *Wedded Lady* Ff  
 et cet

5 *banish'd*] *banish'd*—Rowe, +  
*Husband*,] Ff, Cap *husband*!  
 Rowe et cet

6 *grieffe*,] Ff, Rowe, + *grief*, Cap  
 Coll 11 *grief* Var '73 et cet

1 *Scena Septima*] ECCLES The space of time between this scene and the preceding is undetermined, between the fifth, however, and the present, such a period must be supposed wherein Iachimo might pass from Rome to Britain The time seems to be evening, in the next scene one of the lords asks Cloten 'Did you hear of a stranger that's come to court tonight?'

3-11 A Father cruell. . comfort] INGLEBY These are either rough notes for a speech, or the remains of a speech cut down for representation If the former, we must regard this soliloquy as the reflection of Imogen's thoughts, rather than their articulate expression The abrupt transition to the splendour of Iachimo's speeches is exceedingly striking [It is not easy to comprehend why 'rough notes for a speech' should be set down in faultless rhythm, nor why those lines are the remnant of a speech To have expatiated on any of these topics would have been needless repetition, a mere rehearsal of what already we fully know It is enough dramatically befitting here to recall to us Imogen's utterly woe-begone and friendless state, and thereby frame our minds to elevate her to a yet higher station in our admiring love, when, in the approaching trial of her faith in Posthumus, we see her grandly true, and that this abysmal desolation of hers, which might well enough lead her to even lower depths of despair, serves only to quicken her love for her wedded husband into a stronger life—ED.]

6. My supream Crowne of grieffe] MALONE Thus in *King Lear*, 'This would have seem'd a period To such as love not sorrow, but another, To amplify too much, would make much more, And top extremity' [V, iii, 206]—*Coriolanus*, 'the spire and top of praises' [I, ix, 24] Again, more appositely, in *Tro & Cress* 'Make Cressid's name the very crown of falsehood' [IV, ii, 106.]—Again, in *Wint. Tale*, 'The crown and comfort of my life, your favour, I do give lost' [III, ii, 95]—INGLEBY That is, the greatest and crowning sorrow of that grief, whose lesser tributaries are the three just mentioned: cruelty, falsity, and folly, equivalent to 'those repeated vexations of it.'

Vexations of it. Had I bin Theefe-stolne, 7  
 As my two Brothers, happy but most miserable  
 Is the desires that's glorious Bleffed be those  
 How meane fo ere, that haue their honest wills, 10  
 Which seasons comfort Who may this be? Fye

7 of it] Ff, Coll ii of it—Rowe, +	Ff et cet
to it Herr of it' Cap et cet	9 Bleffed] Bless'd or blest Pope, +,
bin] F <sub>2</sub> F <sub>3</sub>	Var '73, Dyce, Glo Cam
8 happy] Ff, Rowe, Cap happy'	11 seasons comfort] comfort seasons
Pope et cet	Kinnear
9 desires] Ktly degree Han desire	Fye] Fye! Rowe et seq

6, 7 and those repeated Vexations of it] STAUNTON's text reads 'and those, repeated Vexations of it,' with an enigmatical comma after 'those' How Staunton caught it, found it, or came by it, or whereof it is born I am yet to learn It is certainly found nowhere else But with it before him, it is no wonder that he says plaintively 'Something must be wrong in this place,' and instead of detecting the perfidious comma he finds fault with the rhythm which, though it is none of the smoothest, is good enough 'No one,' he goes on to say, 'with an ear for Shakespeare's rhythm can ever believe he wrote the passage as it stands' As long as Staunton's text remains unchanged, Peace will not her wheaten garland wear nor stand that comma—ED—VAUGHAN (p 366) 'Repeated' in Shakespeare commonly does not, as with us now, mean 'recurring again and again,' but 'recited' or 'mentioned aloud' The phrase here signifies, therefore, 'those accessory aggravations of that supreme misery which I have now enumerated, that is, the step-dame, the cruel father, the absurd and importunate suitor'

7 Theefe-stolne] This forcible-feeble, tautological expression does not sound like Shakespeare at his best—ED

8, 9 most miserable Is the desires that's glorious] WARBURTON She had been happy had she been stolen as her brothers were, but now she is miserable, as all those are who have a sense of worth and honour superior to the vulgar, which occasions them infinite vexations from the envious and worthless part of mankind Had she not so refined a taste as to be content only with the superior merit of Posthumus, but could have taken up with Cloten, she might have escaped these persecutions This elegance of taste, which always discovers an excellence and chooses it, she calls with great sublimity of expression, 'The desire that's glorious'—VAUGHAN (p 367) defines 'the desire that's glorious' as 'the ungratified want and longing of a person in a most exalted position The abstract for the concrete "Desire" means "a wish balked" and "unsatisfied" We have below "the cloy'd will, that satiate but unsatisfied desire," as we have here contrasted "honest wills," &c and "desire that's glorious"' [Vaughan must have been betrayed into this extraordinary meaning of 'desire' by his memory of the 'Qus desiderio sit pudor aut modus Tam cari capitis' of Horace, where 'desiderio' does mean a desire, a yearning for that which is lost But there is a world-wide difference between this 'desire' and the 'desire' in Iachimo's speech where it means the lowest lust—ED]—BR. NICHOLSON (ap Ingleby, ed ii) 'Glorious' is equivalent to *gloriosus*, i e, full of vain-glory

9 desires] For this interpolated s, see 'purchases,' I, v, 84

11 Which seasons comfort] WARBURTON These words are equivocal,

## [11 Which seasons comfort]

but the meaning is this, Who are beholden only to the seasons for their support and nourishment, so that, if these be kindly, such have no more to care for or desire —JOHNSON I am willing to comply with any meaning that can be extorted from the present text rather than change it, yet will propose, but with great diffidence, a slight alteration '*With reason's comfort*' Who gratify their innocent wishes with reasonable enjoyments —STEEVENS I shall venture on another explanation. 'To be able to refine on calamity (says she) is the miserable privilege of those who are educated with aspiring thoughts and elegant desires. Blessed are they, however mean their condition, who have the power of gratifying their honest inclinations, which circumstance bestows an additional relish on comfort itself —MALONE In my apprehension, Imogen's meaning is simply this 'Had I been stolen by thieves in my infancy (or, as she says in another place, "born a neat-herd's daughter") I had been happy. But instead of that, I am in a high, and, what is called, a *glorious* station, and most miserable in such a situation! Pregnant with calamity are those desires, which aspire to glory, to splendid titles, or elevation of rank! Happier far are those, how low soever their rank in life, who have it in their power to gratify their virtuous inclinations a circumstance that gives an additional zest to comfort itself, and renders it something more' —MONCK MASON (p. 323) Imogen's reflection is merely this 'That those are happy who have their honest wills, which gives a relish to comfort, but that those are miserable who set their affections on objects of superior excellence, which are, of course, difficult to obtain' 'Honest' means *plain* or *humble*, and is opposed to *glorious* —STAUNTON It is probable that the obscure clause—'but most miserable is the desire that's glorious' —was accidentally transposed, and the true reading is, 'Had I been thief-stolen, As my two brothers, happy! Blessed be those, How mean soe'er, that have their honest wills, Which seasons comfort, but most miserable Is the desire that's glorious' Happy are those, however lowly, who enjoy the moderate wishes that preserve comfort, but most wretched they whose inclinations are set in grandeur —[KEIGHTLEY (*Exp*, 375) pronounces this arrangement as 'most certainly an improvement', and regrets that he did not recollect it when printing his Edition, as he should 'probably have adopted it' —HUDSON did adopt it, as a 'most important transportation'] —NICHOLS (ii, 15) finds that the difficulty lies 'in giving a right antecedent to "Which", it has been sought for amongst words, when it consisted of the whole sentence,' —'Blessed be those, How mean soe'er, that have their honest wills' [To the same effect, ROLFE] —VAUGHAN (p. 366) gives a fair abstract of the notes of Warburton, Johnson, Steevens, Malone, and Mason, and then 'ventures to say' that 'all are wrong if the text be right, and all but Mason grossly so in some one particular or more' He then gives his own version 'A cruel father, and a false stepmother, and a foolish man who urges his suit upon me although I am married, as I have my husband banished. Alas for that husband, who is my chief misery! and alas for those conditions, which I have just mentioned, which are its aggravations! If I had been stolen by thieves, like my brothers, I should have been happy, but most miserable is my vain longing in an exalted sphere, and blessed are those in stations however mean, who have their honourable and moderate wishes satisfied by timely gratification' [Hereupon he quotes the present text, 'Is the desires,' and remarks, 'It is not quite impossible, therefore, that the right reading would have been "Most miserable Is *she*, desires, that's glorious" But this would give exactly the same meaning as I have ascribed to

*Enter Pyfano, and Iachimo.*

12

*Pyfa* Madam, a Noble Gentleman of Rome  
Comes from my Lord with Letters.

*Iach* Change you, Madam .  
The Worthy *Leonatus* is in safety,

15

14 Comes] come Cap conj

15 Madam ] Ktly, Ingl Madam'  
Ff Madam? Rowe et cet

the traditional text ' I think he does himself injustice His paraphrase of the text is, at least, readily comprehensible, but a phrase as elliptical and contorted as 'is she, desires, that's glorious' would be hard to parallel either in or out of Shakespeare —DOWDEN says Vaughan means, 'is she who is of exalted station, and has desires,' and we may gladly take his word for it —CRAIG I suggested 'Is she desires' or 'she-desires that's glorious,' i e, but miserable is the woman of high rank who falls in love 'She' is used for a woman in this play (see line 47 of this scene, and I, iv, 37) I find that Vaughan has made pretty much the same suggestion —INGLEBY 'that have their honest wills,' that is, 'who have godliness with contentment' (i e, the gratifications of their virtuous desires), which is said to be 'great gain,' and which both *sweetens and keeps sweet* their simple comforts It is scarcely possible to fix, with exactness, the meaning of 'seasons' in this passage —CAPELL and KNIGHT are reserved for the last they give in the simplest and most direct way, I think, the meaning, which every one grasps —CAPELL Then follow some wishes, that she had not been placed in so exalted a station, whose constant lot is unhappiness, whereas, those of a lower, only in 'having their honest wills,' find the *seasoning* of every comfort that nature bestows on them —KNIGHT The *mean* have their *honest*, homely wills (opposed to the desire that's glorious), and that circumstance gives a relish to comfort —Ed ]

11 Fye ] CAPELL There is much expression in 'Fie!' —RANN On such intrusion —DEIGHTON An exclamation of surprise —WYATT Imogen is sorry to have her solitude broken in upon —PORTER and CLARKE Does she exclaim at herself for hoping for news? —DOWDEN An outbreak of impatience at the interruption of her solitary thoughts [Hence, it is clear that, where our betters disagree, we are all at liberty to give to this 'Fie!' whatever intonation or interpretation our mood suggests —Ed ]

15 Change you] The COWDEN-CLARKES How by these little words the dramatist lets us behold the sudden pallor, and as sudden flush of crimson that bespread the wife's face at this instant —INGLEBY A very abrupt and even indelicate mode of greeting any lady, seen for the first time, and here a princess of the blood We should have expected Iachimo to say, with a low reverence, 'Save you, madam' [Of course, he should have brought his heels together with a click I doubt that there were any 'flushes of crimson'—every drop of her blood had been summoned to the heart, it was her deathlike pallor that frightened Iachimo out of his propriety When Henry the Fifth presented to the conspirators sundry documents containing the full exposure of their treason, 'Why, how now, Gentlemen!' he exclaimed a moment after, 'What see you in those papers that you lose So much complexion? Look ye, how they change? Their cheeks are paper! Why, what read you there, That hath so cowarded and chased your blood out of appearance' —H, ii, 71 —Ed ]



And greetes your Highnesse deerely. 17

*Imo.* Thanks good Sir,  
You're kindly welcome

*Iach.* All of her, that is out of doore, most rich : 20

If she be furnish'd with a mind so rare

She is alone th'Arabian-Bird, and I

Haue lost the wager. Boldnesse be my Friend .

Arme me Audacitie from head to foote,

Orlike the Parthian I shall flying fight, 25

Rather directly fly.

17 [Gives a letter Johns	23, 24 <i>Friend' foote,</i> ] Ff <i>friend,</i>
20 [Aside Pope et seq	<i>foot</i> Rowe <i>friend' foot</i> Pope
<i>rich</i> ] <i>rich'</i> Pope et seq	<i>friend' foot</i> Theob Han Warb
22 <i>th'</i> ] Ff, Rowe, +, Dyce II, III.	Johns <i>friend' foot,</i> Ran Coll <i>friend'</i>
<i>the</i> Cap et cet	<i>foot'</i> Cap et cet
<i>Arabian-Bird</i> ] <i>Arabian bird</i>	24 <i>me Audacitie</i> ] <i>me, Audacity,</i>
Rowe	Theob et seq
	25 <i>fight,</i> ] <i>fight,</i> Cap et seq

20 that is out of doore] Compare 'so faire an outward and such stuffe With-  
in,' I, 1, 32

22 *She is alone th'Arabian bird*] It has been supposed by some editors that 'alone' is here used because there was never but one Phoenix at a time Is it not better to interpret it as meaning *above all things* or *beyond all others* (for which, see ABBOTT, § 18)? In this case a comma is properly put after it, as suggested by CRAIG, Dowden adopted the suggestion in his text The earliest account of the Phoenix is obtained from Herodotus 'There is another sacred bird, called the phoenix, which I myself have seen only in a picture, for, as the citizens of Helios say, it visits them only periodically, every five hundred years, they state that it always comes on the death of its sire If it at all resembles its picture, it is thus and so, some of its feathers are golden-hued, and some are red, in shape and figure it most resembles the eagle, and in size also They say, but I cannot credit it, that this bird contrives to bring from Arabia to the temple of Helios the body of its father plastered up in myrrh, and there buries it The mode of carrying it is as follows first, he plasters together an egg of myrrh as large as he is able to carry, after he has tested his strength by carrying it, this trial having been made, he hollows out the egg sufficiently to place his father within, then with fresh myrrh he fills up the space unoccupied by his father's body, the egg thereby becomes of the same weight as before, and thus plastered up he transports it to Egypt to the temple of Helios Such things, they say, this bird can accomplish'—Herodotus, Lib, II, cap 73 See also Pliny's account, given in *Temp*, III, III, 33, also *As You Like It*, IV, III, 17, of this edition

22 *Arabian-Bird*] According to *Cam Ed*, there is no hyphen in F<sub>4</sub> In my three copies of that edition there is a hyphen, faint to be sure, but still discernible — ROWE first omitted it, followed by all editors

25 *Orlike the Parthian, I shall flying fight*] KNIGHT Every one will remember the noble passage in *Paradise Regained* 'He saw them in their forms of battle ranged, How quick they wheel'd, and flying behind them shot Sharp sleet

*Imogen reads.*

27

*He is one of the Noblest note, to whose kindnesse I am most infinitely tied. Reflect vpon him accordingly, as you value your trust.*

Leonatus.

30

28 He] \* \* \* \* He Cap Sta  
29, 30 your trust] our trust Or-  
ger  
30 trust] Ff, Rowe, Pope, Theob  
Johns Cap Mal Varr truest Han  
truest, Ran truest Steev Var '03, '13,

Sing Coll 11, 11 (MS), White, Ktly,  
Dyce 11, 11 trust—Var '21, Knt,  
Coll 1, Del Sta Glo Cam John  
Hunter, Huds Dtn, Ingl Herford,  
Wyatt, Dowden trusty Thirlby (Nich-  
ols, Illust, 11, 229)

of arrowy showers against the face Of their pursuers, and overcame by flight '—  
[Bk III, l 322] The editors of Milton refer to parallel passages in Virgil and  
Horace as amongst the images with which our great epic poet was familiar The  
commentators of Shakespeare suffer his line to pass without a single observation

29 Reflect vpon him] INGLEBY That is cast upon him some of the radiance  
of your favour See I, 11, 28—SCHMIDT (*Lex*) gives 'Reflect,' in this passage,  
as nearly equivalent to *look*—DOWDEN says that the word does not here mean, as  
Ingleby interprets it, but as simply *regard him*

30 trust] MASON, not knowing that he had been anticipated by Hanmer's text,  
observed (p 323) 'Were Leonatus writing to his steward, this style might be  
proper, but it is so strange a conclusion of a letter to a princess, and a beloved wife,  
that it cannot be right I have no doubt, therefore, that we ought to read  
"your truest"'—MALONE This conjecture would have more weight if it were  
certain that these were intended as the concluding words of the letter It is more  
probably that what 'warmed the very middle of the heart' of Imogen, proved the  
conclusion of Posthumus's letter, and the words—'so far' and 'by the rest' support  
that supposition Though Imogen reads the name of her husband, she might  
suppress somewhat that intervened—STEEVENS It is certain, I think, from the  
break, 'He is one,' etc., that the omitted part of the letter was at the beginning  
of it, and that what follows (all indeed that was necessary for the audience to hear)  
was its regular and decided termination—KNIGHT The signature is separated  
from the word, which has been changed to *truest*, by the passage which Imogen  
glances at in thankful silence—WHITE (ed 1) 'Trust' has been defended, but  
most ineffectually Imogen had no special trust from Posthumus, and what she  
reads is certainly the end, not the beginning, of the letter, the first word that she  
reads, 'he,' necessarily implying a previous mention and introduction of Iachimo  
In courtesy Imogen reads aloud her husband's commendation of her guest 'So  
far' may very properly be taken in the sense of 'so much,' and 'the rest,' of which  
Imogen speaks, may refer as well to an unmentioned part that goes before as to one  
that comes after [DYCE (ed 11, reading 'trust') quotes in full this note of White,  
as his only comment on the interpretation of the phrase]—INGLEBY (who retains  
'trust') That is, the 'trust' she has accepted by her marriage-bond [Thus also,  
DEIGHTON] For confirmation of this view, see lines 185-187—The COWDEN-  
CLARKES (who adhere to the Folio) We take the sentence, as it stands, to be a frag-  
mentary one, one that occurs in the midst of the letter, and selected by Imogen  
as that which she will 'read aloud,' since it contains complimentary mention of the  
bystander and bearer of the letter, and serves for his credential of introduction to  
her. There has probably been some previous mention of Iachimo by name, since

So farre I reade aloud.

31

But euen the very middle of my heart

Is warm'd by'th'reft, and take it thankfully

You are as welcome(worthy Sir) as I

34

31 *aloud*] Ff, Rowe, Pope *aloud*,  
Ran Col Wh *aloud* Theob et cet  
*aloud*, Vaun

33 *warm'd*] *warmed* Rowe, Pope,  
Han Sta

33 *by 'th'*] F<sub>2</sub> *by th'* F<sub>3</sub>F<sub>4</sub>, Rowe, +  
*by the* Han et cet

*take*] *takes* Pope et seq

*thankfully*] *thankfully*— Rowe,  
Pope, Han

the sentence commences with 'He', and we think it more likely that 'the rest' comes between this sentence and the signature than that this sentence forms the closing one. Shakespeare, in many passages, uses 'trust' with the exalted and even sacred meaning which this word, in its fullest sense, includes, and he may most assuredly have thus used it in a letter from husband to wife—Mrs LATTIMER (p 407) I think the act I can least forgive in Posthumus is the writing of this letter, recommending such a scoundrel as Iachimo, as 'one of noblest note, to whose kindnesses I am most infinitely tied'—HUDSON This is, 'my trust in you,' or 'the trust I repose in you' Observe Imogen reads aloud only the first two sentences, and then skips all the rest till she comes to the signature, which she also pronounces aloud—ROLFE *Truest* seems preferable Imogen *has been reading the letter to herself* during the preceding speech (*aside*) of Iachimo Having come to the end of it, she now turns to him and reads aloud the closing lines with their reference to himself—THISELTON The whole sentence is 'Let your welcome to him correspond to these kindnesses in such measure as you value your belief in, or truth to, me' The ambiguity seems designed to give a hint of possible danger, if such a hint should be necessary—DOWDEN That is, value the charge entrusted to you as my wife and representative [Is not this essentially the same as Ingelby's? This fragment of the letter is not, I think, intended to raise Posthumus greatly in our esteem Where he speaks of being 'infinitely knit' to Iachimo, is it not gross exaggeration? and when of Iachimo's 'kindnesses,' is it not flagrantly untrue? Posthumus may have believed that in promising his 'commendation' to Iachimo, he was, in these expressions, only making good his promise and vindicating his honour But in his soul he must have known that his honour toward Imogen was on a ground far higher than that toward an Italian stranger, and I cannot but believe that in telling Imogen that she must be guided by the value she placed on her 'trust' in her treatment of Iachimo, he was (as intimated by Thiselton) sounding a note of warning, as explicitly expressed as he dared—ED ]

31-33 *aloud* But *th'rest*, and *take it thankfully*] VAUGHAN (p 369) substitutes a comma for the full stop after 'aloud', then includes in a parenthesis 'But euen the very middle of my heart Is warm'd by th'rest,' and retains 'take' of the Folio 'The meaning is,' he observes, 'I read aloud so far, and take what I read aloud thankfully', that is, 'I take the intelligence of your kindness to Leonatus with gratitude, and offer you the best welcome words can give But what I do not read aloud warms the very core of my heart' The universally accepted alteration [*z e, takes*] deteriorates the passage It destroys the intended contrast between the pleasure intense and sweet and the open satisfaction claiming the expression of gratitude [It is heart-easing to have the Folio thus excellently vindicated. *O si sic omnia*, at Vaughan's hands!—ED ]

Haue words to bid you, and fhall finde it fo 35

In all that I can do

*Iach.* Thankes fareft Lady

What are men mad? Hath Nature giuen them eyes

To fee this vaulted Arch, and the rich Crop

Of Sea and Land, which can diftinguifh 'twixt 40

The fire Orbes aboue, and the twinn'd Stones

Vpon the number'd Beach, and can we not 42

38 [Aside Johns Half-Aside Ktly	(N & Q, V, vi, 185, 1876), Huds
What are] Ff What, are Rowe,	Herr Kinnear
Pope, Han Cap Dyce What! are	41 and the] and as Pope u
Theob et cet	twinn'd] twin Han spurn'd
mad?] Vernor & Hood, Booth	Heath whiten'd Bulloch
mad F <sub>1</sub> , ap Cam	42 the number'd] th' unnumber'd
39 vaulted] valuted F <sub>2</sub> F <sub>3</sub>	Theob Han Ran Sing Coll u, iii
39, 40 Crop Of] cope Of Warb	(MS), Ktly the humble Eccl conj
Johns cope O'er Coll u, iii (MS)	Beach,] Ff beach, Coll beach?
prop of Bailey (i, 114) scope of Crosby	Rowe et cet

38 What are men mad] CAPELL (p 105) It has been thought [I wish I knew where Probably, however, in Capell's own mind, and he quieted the objection by the argument he proceeds to give—ED] that this artificial preparative to what the speaker is meditating breaks out too soon, and that Pisanio should not have been present at it, as for the latter objection, it is likely the Poet intended to shew us a picture of villany thrown off its guard, as is sometimes the case, and the speaker's clumsy expedient to get rid of him afterwards confirms this opinion

39, 40 the rich Crop Of Sea and Land] WARBURTON He is here speaking of the covering of sea and land Shakespeare, therefore, wrote 'the rich cope' [Coleridge (p 303), and Collier's MS, also suggested 'cope']—STEEVENS Surely no emendation is necessary The 'vaulted arch' is alike the cope or covering 'of sea and land' When the poet had spoken of it once, could he have thought this second introduction of it necessary? 'The crop of sea and land' means only the productions of either element—FURNIVALL (N & Q, V, vi, 226, 1876) 'Crop' has the metaphorical meaning of fulness (cf 'crop-sick,' sick with repletion) or wealth here 'The rich fulness, the wealth, of sea and land' is not 'exceedingly harsh' [as Crosby had termed it, in proposing scope], I think The use of 'crop' also gives you another image, that of the long, calm-sea level of standing crops of corn, to contrast with 'this vaulted arch' of the bent heaven above, the string of land and sea beneath the bow of sky—INGLEBY That is, the vast prospect, etc The crop, or out-crop, is that which strikes the eye It might, however, be contended with some shew of probability, that 'the rich crop' is that vast treasury of pebbles which belongs almost as much to the sea as to the land All other interpretations may be safely discountenanced—VAUGHAN If the text be right, it means the rich harvest which the eye gathers in, consisting of sea and land [Which, I think, expresses the idea as tersely as may be—ED]

40. distinguish] DOWDEN Distinguish not, I think, orbs from stones, but orb from orb, and stone from stone [Unquestionably—ED]

41, 42. the twinn'd Stones Vpon the number'd Beach] THEOBALD I

## [41, 42 the twinn'd Stones Vpon the number'd Beach]

have no idea in what sense the Beach or Shore should be called 'number'd' I have ventured, against all copies, to substitute th' *unnumbered* Beach,' 1 e, the infinite, extensive beach We are to understand the passage thus 'and the infinite number of twinn'd stones upon the beach' The poet has given them the same epithet before, in his *Lear*. 'The murmuring surge, That on th' unnumber'd idle pebble chafes'—[IV, vi, 20]—WARBURTON Sense and the antithesis oblige us to read this nonsense thus 'upon the humbl'd beach,' 1 e, because daily insulted with the flow of the tide—JOHNSON I know not well how to regulate this passage 'Number'd' is perhaps *numerous* 'Twinn'd stones' I do not understand *Twinn'd shells*, or *pairs of shells*, are very common For 'twinn'd,' we might read *twinn'd*, that is, *twisted*, *convolved*, but this sense is more applicable to shells than to stones [It is almost inconceivable that anyone could have adopted Warburton's *humbl'd* Yet the clear-sighted and conservative CAPELL not only followed it in his text, but justified it in his notes, as follows 'the epithet is just and poetical, near in trace of letters to "number'd", and not liable to an objection *unnumber'd* is open to,—namely, that of presenting to the fancy nearly the same idea that is conveyed in "twinn'd stones", which epithet "twinn'd," is characteristic of beach stones, multitudes of them having a more perfect sameness than can be found in anything else' This last remark proves that Capell's spelling *twinn'd* is not the same as Johnson's conjecture—ED ]—HEATH (p 475) [The emendation unnumber'd is] no other than a synecdoche, frequently used by the best writers, by which the whole, the 'beach,' is put for its component parts, the pebbles The poet might possibly have written 'the *spurn'd* stones'—STEEVENS The pebbles on the seashore are so much of the same size and shape that 'twinn'd' may mean as like as twins—FARMER I think we may read the *umber'd*, the *shaded* beach—MALONE Th' *unnumber'd* and 'the humbled,' if hastily pronounced, might have been easily confounded by the ear If 'number'd' be right, it surely means, as Johnson has explained it, *abounding in numbers* of stones, *numerous* [This note of Malone is quoted by DYCE, II, without dissent, and yet he follows the Folio in his text ]—COLERIDGE (p 303) As to 'twinn'd stones,' may it not be a bold *catachresis* for muscles, cockles, and other empty shells with hinges, which are truly twinned? I would take Farmer's *umber'd*, which I had proposed before I ever heard of its having been already offered by him, but I do not adopt his interpretation of the word, which, I think, is not derived from *umbra*, a shade, but from *umber*, a dingy yellow-brown soil, which most commonly forms the mass of the sludge on the seashore, and on the banks of tide-rivers at low water One other possible interpretation of this sentence has occurred to me, just barely worth mentioning. that the 'twinn'd stones' are the *augrim* [1 e, *algorism*—ED ] stones upon the number'd beach, that is, the astronomical tables of beech-wood [Coleridge in his *Table-Talk* (p 80, ed. Morley) modified his extremely recondite *augrim*, and has then (in 1830) 'no doubt' that the passage should read 'the *grimed* stones Upon the *umber'd* beach'—ED ]—WALKER (*Crit*, in, p 316) Warburton's *humbl'd* is absurd enough, but may not Shakespeare have written *humble* in antithesis to the stars? [Herein Eccles has anticipated Walker ]—STAUNTON Might we not read, 'the *cumber'd* beach'? taking *cumber'd* in the sense either of *rough*, *strewn*, &c, or, perhaps, *troubled*?—VAUGHAN (p 371) conjectured '*encumbered* beach,' but concludes that, 'in consideration of the here quoted uses of "number" and "numerous," the "numbered beach" should stand'—ABBOTT (§375)

Partition make with Spectales fo pretious  
Twixt faire, and foule ?

43

43 *Spectales* F<sub>2</sub> *Spectacles* F<sub>3</sub>F<sub>4</sub>

has a section devoted to examples of where 'the Passive Participle is used to signify not that which *was* and *is*, but that which *was*, and, therefore, *can be hereafter* In other words, *-ed* is used for *-able*' Among his examples is the passage from *Lear*, first quoted by Theobald, of 'the *unnumber'd* idle pebbles,' where *-ed* is certainly used for *-able* But, unfortunately, in the present passage, unless we adopt Theobald's emendation, *numbered* cannot be equivalent to *numberable* Abbott, therefore, concludes that Theobald was right in reading 'th'*unnumber'd* beach'—DOWDEN Is the fancy too far-fetched that the beach is 'number'd' because sung in 'numbers' (numerous verse) by the waves? Craig thinks *hungred* possible, comparing the 'hungry beach,' of *Cor*, V, iii, 58 [The very plausibility of Theobald's *unnumber'd* is against it Whether or not the pebbles can be counted or have not been counted has nothing to do with the trending of Iachimo's thought, which is that between pebbles as like as twins Nature hath given us such eyes, such precious spectacles, that we can distinguish one from another as they lie on the beach covered with numbers of them Just as 'delighted spirit' in *Meas for Meas.* means the spirit abounding in delights, and the 'guled shore' in the *Mer of Ven.* means the shore replete with gules, so here the 'number'd beach' means the beach covered with many a number, or, in the words which Malone has attributed to Johnson, 'abounding in numbers'—ED.]

43 *Spectales*] DOWDEN Does this mean 'with organs of vision' (as perhaps in *a Hen VI* III, ii, 112), or having shows (of earth or sky) which instruct the eyes in making distinctions? The meaning 'shows' is common in Shakespeare [Dowden's alternative interpretation is, I think, excellent, and would be the only one, were not the reference to the 'eyes, which Nature hath given us,' so pointed See the next Note by 'Anon'—ED.]

44 *Twixt faire, and foule ?*] ANON. (qu Lettsom?—Blackwood's *Maga*, Oct., 1853, p 469) Let us consider the bearing of the whole speech It has a sinister reference to Posthumus, the husband of Imogen, the lady in whose presence the speech is uttered 'How can Posthumus,' says Iachimo, 'with such a wife as this—this Imogen—take up with the vile slut who now holds him in her clutches? Are men mad—with senses so fine that they can distinguish, or separate from each other, the fiery orbs above, and also so acute that they can distinguish between the "twinned" (or closely resembling) stones which *can be counted* upon the beach, "with spectacles"—that is, with eyes—so precious, are they yet unable (as Posthumus seems to be) to make partition "twixt a fair wife and a foul mistress?" The words, "which can distinguish "twixt the fiery orbs above and the twinned stones," do not mean that we have senses so fine that we can distinguish between stars and stones, but senses so fine that we can count, or distinguish from one another, the stars themselves, and can also perceive a difference in the pebbles on the beach, though these be as like to one another as so many peas This interpretation brings out clearly the sense of the expression, "*numbered* beach", it means the beach on which the pebbles can be numbered, indeed, are numerically separated by us from each other, in spite of their homogeneousness, so delicate is our organ of vision by which they are apprehended, "yet," concludes Iachimo, as the moral of his reflections, "with organs thus discriminating, my friend Posthumus has, nevertheless,

*Imo.* What makes your admiration ?

45

*Iach.* It cannot be i'th'eye : for Apes, and Monkeys  
'Twixt two such She's, would chatter this way, and  
Contemne with mowes the other. Nor i'th'judgment .  
For Idiots in this case of fauour, would  
Be wisely definit : Nor i'th'Appetite.  
Sluttery to such neate Excellence, oppos'd  
Should make desire vomit emptinesse,  
Not so allur,d to feed.

53

46 [Half-Aside Ktly  
i'th'] F<sub>4</sub>, Rowe, +, Smg Dyce u,  
u, Ktly i'th' F<sub>2</sub>F<sub>3</sub> i'the Cap et cet  
48 i'th' F<sub>4</sub>, Rowe, +, Sing Ktly  
i'th' F<sub>2</sub> i'th' F<sub>3</sub> i'the Cap et cet  
49 Idiots] Ideots Rowe, Pope, Theob  
Warb Johns  
50 definit] definit, Rowe, Pope,  
Han  
i'th' Theob Warb Johns Sing  
Dyce u, u, Ktly i'th' F<sub>2</sub> in the F<sub>3</sub>F<sub>4</sub>,

Rowe, Pope, Han i'the Cap et  
cet  
50 Appetite] appetite, Rowe, Pope  
appetite Theob et cet  
51 Sluttery] Slutt'ry Pope, +  
52 vomit] vomit ev'n Pope, Han  
Covet Bailey (1, 262) vomit from Huds  
vomit emptinesse,] vomit, emph-  
ness Kinnear (p 468) very daintiness  
Anon ap Cam  
53 allur,d] F<sub>1</sub> allure 't Han

gone most lamentably astray” This explanation renders the substitution of *unnumbered* not only unnecessary, but contradictory We cannot be too cautious how we tamper with the received text of Shakespeare Even though a passage may continue unintelligible to us for years, the chances are a hundred to one that the original lection contains a more pregnant meaning than any that we can propose in its place

46 It cannot be i'th'eye] CAPELL (p 106) What cannot be i'the eye? Why, the fault of making such perverse choices as some men are seen to After exculpating the 'eye' and the 'judgment,' he comes to the 'appetite'

47 She's] See 'The Shees of Italy'—I, iv, 37

47, 48 would chatter this way, and Contemme with mowes the other] Iachimo intentionally pays no attention to Imogen's question, neither here nor at line 54, he appears to be, as Johnson says, 'in a counterfeited rapture' Wherefore we must connect this present passage with what is just gone before His last words were about making a distinction between fair and foul He now says that between two 'such shees,' one fair and the other foul, even apes and monkeys would chatter with approval of the fair and make faces at the foul Of course, his hands were not hanging at his side, and when he said 'to the fair,' he intimated to Imogen plainly enough that he referred to her—Ed

49 in this case of fauour] DOWDEN That is, in this question respecting beauty

52, 53 make desire vomit emptinesse, Not so allur,d to feed] WARBURTON That is, that appetite, which is not allured to feed on such excellence, can have no stomach at all, but, though empty, must nauseate everything—JOHNSON (1765) I explain this passage in a sense almost contrary Iachimo, in this counterfeited rapture, has shewn how the 'eyes' and the 'judgement' would determine in favour of Imogen, comparing her with the present mistress of Posthumus, and proceeds to say, that appetite too would give the same suffrage 'De-

*Imo.* What is the matter trow?

*Iach.* The Cloyed will .

55

That satiate yet vnſatsf'd desire, that Tub

Both fill'd and running . Rauening first the Lambe,

57

54 *matter trow*] *matter, trow* Theob  
et seq

55 *Cloyed*] *cloyed* Dyce

*will* | *will*, F<sub>3</sub>F<sub>4</sub> et seq

56, 57 *That running*] In parenthe-  
ses Cap Varr Mal Rann, Steev Varr  
Knt, Sing Coll Ktly

56-60 *That well?*] Lines end *will*  
*desire, first what*, Johns Var '73

Lines end *will desire, first* Sir,

Var '78, '85, Steev Var '03, '13,

Sing Coll 1, 11

57 *Rauening*] *rau'ning* Cap

sire,' says he, when it approached 'sluttery,' and considered it in comparison with 'such neat excellence,' would not only be 'not so allured to feed,' but, seized with a fit of loathing, 'would vomit emptiness,' would feel the convulsions of disgust, though, being unfed, it had nothing to eject—TYRWHITT (p 8, 1766) I am still unable to comprehend how 'desire,' or any other thing, can be made to 'vomit emptiness,' I rather believe the passage should be read thus 'Should make desire vomit, emptiness Not so *allure* to feed.' That is, Should *not so* (in such circumstances) *allure* (even) *emptiness* to feed —JOHNSON (1773) This [Tyrwhitt's emendation] is not ill conceived, but I think my own explanation right 'To vomit emptiness' is, in the language of poetry, 'to feel the convulsions of eructation without plenitude' [Any difficulty, in any passage, is cheaply bought at the price of such pure Johnsonese]—CAPELL, considering 'desire' a disyllable, as he had a right to do, remarked (p 106) that the verse was lame both in measure and sense, 'till *to* came to its aid', accordingly his text reads 'vomit *to* emptiness' This emendation was adopted by WHITE (ed 1) and COLLIER (ed 11), who, however, followed therein his MS —ED ]—MALONE No one who has been ever sick at sea, can be at a loss to understand by what is meant vomiting emptiness —BUCKNILL (p 224) The meaning of this passage would be plain enough but for the word 'emptiness', but as it is more difficult to vomit on an empty than on a full stomach, this word seems used merely to augment the expression —STAUNTON Certainly if 'emptiness' is Shakespeare's word, *to* must be understood [The simile is not only repulsive, but unworthy, I think of Shakespeare No appeal to the coarseness of Elizabethan times can palliate it Discussion makes it only more repulsive, the less it is discussed the better—as I think It is for me quite enough to apprehend that, in Iachimo's opinion, sluttery, in comparison with Imogen's refinement, would prove nauseating to the last degree May we not discern herein that this play was written late in life Old men are not as squeamish in matters of refinement as are younger men Would Shakespeare have used such a simile in the days of Romeo and Juliet?—ED ]

54 *trow*] LETTSON (*Foot-note* to Walker, *Crit*, 1, 79) This apparently answers to the modern *I wonder* [See 'What means the foole trow?'—*Much Ado*, III, 1v, 55 (of this ed), where 'trow' has the same meaning as in the present passage, which is there referred to ]

55-57 The Cloyed will running Rauening] CAPELL (p 106) The word 'desire' has crept in no one knows how, to the utter perversion of sense and metre by discarding it, and placing the parenthesis properly, this speech is perfected now, for the supplant of *thing* after 'that' is obvious to every one [I



Longs after for the Garbage.

58

*Imo* What, deere Sir,

Thus rap's you? Are you well?

60

*Iach.* Thanks Madam, well. Befeech you Sir,

Defire my Man's abode, where I did leaue him:

He's strange and peeuish.

63

58 *Garbage* ] *garbage*—Rowe, Pope, Glo

Theob Warb Johns

61 *Befeech you Sir,*] One line Cam

60 *rap's*] *raps* Rowe

63 *He's*] *he is* Han *he is* Steev

61-63 Two lines, ending *abode*,

Varr Knt, Sing Coll Dyce, Glo

*peeuish* Han Ktly Ending *Desire*

*peeuish*] *sheepish* Han

*He* Steev Varr Knt, Sing Coll Dyce,

[To Pisano Rowe

suppose Capell means, 'That [thing] satiate, yet,' etc 'Desire' is omitted in his text, and 'That satiate running' included in a parenthesis—STEEVENS remarks that the irregularity of the metre 'almost persuaded' him 'that the passage originally stood thus "The cloyed will (That's satiate, yet unsatisfied, that tub Both fill'd and running) ravening," etc The want in the original MS of the letter I have supplied perhaps occasioned the interpolation of the word "desire" I have but little doubt that this emendation was suggested to Steevens by Capell's note—VAUGHAN (p 373) points out that the demonstrative 'that' before 'tub' shows that the same pronoun before 'satiated' is also demonstrative and not relative, as Steevens assumes, and Vaughan further opines that the metre may be mended, in lines 58, 59, either by omitting 'deere' before 'Sir,' or by 'compressing' 'deere' into *d'r* Had Dyce lived to quote this *d'r*, with what a feast of exclamation marks after it, we should have been regaled—Ed ]

60 Thus rap's you] WHITE (ed 1, reading *wraps*) That is, wraps you in contemplation, of course The Folio, '*raps* you,' which ridiculous reading has been hitherto preserved [And continues to be preserved in White's ed 11 According to Bartlett's *Concordance* this is the only instance of its use in the present tense in Shakespeare, as a past participle, 'rapt,' he uses it several times I can find no reference to its present use in the *N E D* Possibly when the letter W is reached it may appear as a variant of *wraps*—Ed ]

62 Desire my Man's abode] RANN was the first to notice any obscurity in this phrase, which he interpreted as meaning *search out* my man's abode, and herein, of those editors who have noticed it at all, he was followed by KEIGHTLY (who substituted *Inquire* in his text), by HUDSON, by WYATT and by MISS PORTER, and by DELIUS in his ed 11 On the other hand, DELIUS, in his ed 1, in 1855, gives, for the first time, what is, I think, the true meaning 'Iachimo's servant,' says Delius, 'must abide where he had been left, and must there await his master'—Rev JOHN HUNTER gives the same interpretation 'Desire my man to abide'—DEIGHTON 'Bid him stay where I left him'—ROLFE 'That is, ask him to remain' (Rolfe also calls attention to the use of 'abode' in connection with *time*, as in 'Your patience for my long abode'—*Mer. of Ven.*, II, vi, 21)—HERFORD 'Bid my servant stay' And, finally, DOWDEN 'Desire my man to settle himself where I left him' In an unhappy hour DELIUS, in his last edition, says that Pisano must 'seek out, Iachimo's servant'

63 He's strange and peeuish] JOHNSON He is a foreigner and easily fretted—LITTLEDALE (Dyce's *Gloss*) 'Peevish' appears to have generally signified,

*Pisa.* I was going Sir,  
 To giue him welcome *Exit.* 65  
*Imo.* Continues well my Lord?  
 His health beseech you?  
*Iach.* Well, Madam  
*Imo.* Is he dispos'd to murther? I hope he is.  
*Iach.* Exceeding pleasant none a stranger there, 70  
 So merry, and so gamesome . he is call'd  
 The Britaine Reueller  
*Imo.* When he was heere  
 He did incline to sadnesse, and oft times  
 Not knowiug why. 75  
*Iach.* I neuer saw him sad.

64, 65 One line Han	70 none] not Han ne'er Anon ap
64 going] just going Han a going	Cam
Ktly.	72 Britaine] Britain F <sub>3</sub> F <sub>4</sub> Briton
65 Exit] Om Ff, Rowe, Pope,	Han Varr et seq
Theob Warb Johns Varr Ran	74 oft times] oft-times Cap Var '78
66, 67 One line Han Cap et seq	et seq oft-times Sta

during Shakespeare's days, *silly*, *foolish*, *trifling*, etc., and such would seem to be its import in the greater number of instances, though, no doubt, the word was formerly used to signify, as now, *petish*, *perverse*, etc. [The present passage is quoted]

66, 67 Continues . you?] STAUNTON reads, 'Continues well my lord his health, beseech you?' and asks, 'Does not "continues" here import *preserve*, as in *Meas for Meas* "And how shall we *continue* Claudio," IV, iii, 88?' [If the passage were obscure we might well be grateful for the interpretation, but I cannot see that it needs any assistance whatever —ED]

70, 71 none a stranger So merry] Cf 'none so accomplish'd a courtier' —I, v, 96.

72 Britaine] HANMER changed this to *Briton*, but none of his successors, WARBURTON, JOHNSON, CAPELL, or the Var. '73 adopted it, until the Var. '78 which accepted Hanmer's reading, and *Briton* it has remained ever since —WALKER, however (*Crit*, II, 40), quotes 'Was Caius Lucius at the Britaine Court' (II, iv, 46) 'the Britaine Army' (V, ii, 3), 'a Britaine Lord' (V, iii, 2), and then remarks 'In these three places, however, I rather believe that "Britaine" is an adjective, *Britannus*. The word which we now spell *Briton* was in old times uniformly written *Britain*, so far, at least, as I have observed. Like the Latin *Britannus*, which (in poetry at least) was used either as a substantive or an adjective, *Britain*, might be employed in both ways' An instance which corroborates this last remark occurs in 'Heere comes the Britaine,' —I, v, 30 Walker adduces examples of the use of *Britain* for *Briton*, in other writers, even down to Bunyan's *Pilgrim's Progress*, enough to prove, as I think, that if we are to retain Shakespeare's own language we should retain 'Britain' —ED

74. sadnesse] That is, seriousness Rosalind says to Celia, 'speake sadde brow, and true maid' —*As You Like It*, III, ii, 209

There is a Frenchman his Companion, one 77  
 An eminent Monsieur, that it seemes much loues  
 A Gallian-Girle at home. He furnaces  
 The thicke sighes from him, whiles the lolly Britaine, 80  
 (Your Lord I meane) laughes from's free lungs :cries oh,  
 Can my fides hold, to think that man who knowes  
 By History, Report, or his owne prooffe  
 What woman is, yea what she cannot choofe  
 But must be will's free houres languish 85  
 For assured bondage ?

79 *Gallian-Girle*] *Gallian girl* Pope  
 et seq

*home*] *home*, Johns *home* Han

Cap et seq

80 *sighes*] *sides* Ff, Rowe, Pope 1

*Britaine*] *Britain* F<sub>3</sub>F<sub>4</sub> *Briton*

Theob 11 et seq

81 *from's*] *from his* Ktly.

*oh,*] *oh!* Rowe, + O, Cap

Dyce *Oh!* Coll 11 O! Var '78 et seq

82 *to think that man*] *to think, that*  
*man* Rowe, Pope, Han *to think that*  
*man*, Dyce, Sta Glo Cam *to think,*  
*that man*, Theob et cet

85 *But must be*] *But must be*, Rowe  
 et seq Separate line Johns Var '73

85 *will's*] F<sub>3</sub>F<sub>4</sub> Rowe 1, Johns  
*will's* F<sub>2</sub> *will his* Rowe 11 et cet

85, 86 *But For*] One line Steev  
 Varr Sing Knt, Coll 11, Dyce, Sta

Ktly, Glo Cam

*will's bondage?*] One line

Johns Var '73

*languish For*] *languish, For*

Ff, Rowe *languish out For* Pope,

Theob Han Warb Cap *languish for*

Johns Var '73, Steev Varr Knt,

Dyce, Coll 11, Glo. Cam *languish*

*For* Var '78 et cet

86 *assured*] *assur'd* Rowe, Pope,

Theob Han Warb Cap Varr Mal

Ran Coll 1

79, 80 *He furnaces The thicke sighes*] According to Bartlett's *Concordance*, this is the only instance where Shakespeare uses the verb 'furnaces', albeit Steevens and others have found here and there examples in other authors Of course, every one will recall 'the lover Sighing like furnace,' in Jaques's 'Seven Ages'

80 *The thicke sighes*] That is, where the sighs follow thick after each other Imogen, full of eager impatience, tells Pisanio to 'speake thicke' (III, ii, 58) 'Thick' refers to quantity not quality —ED

80 *whiles*] ABBOTT (137) 'Whiles,' the genitive of *while*, means *of*, or *during*, the time

81 *laughes from's free lungs*] That is, laughs unrestrainedly, see 'free houres,' in the fourth line below —ED

82 *that man*] Possibly, there is an absorption of *the* in the final *t* of 'that,' 'that' man' —ED

85 *will's free houres languish*] The *Text Notes* show how the earlier Edd dealt with the neuter verb, 'languish' —DELIUS thus paraphrases 'In the hours of his freedom he languishes for a more assured bondage' —The COWDEN-CLARKES, in support of the same interpretation, 'think it not improbable, that "will's" may be a misprint for "will *m*'s free hours," etc *It's* would be accordant with several similar elisional contractions in this play Nevertheless, it is true that "languish" was sometimes used in Shakespeare's time as a verb active, and, therefore, we leave the text undisturbed' —INGLEBY adopted this emendation, *in's* (with credit to the Clarkes), VAUGHAN says that the phrase was probably thus

*Imo* Will my Lord say so?

87

*Iach.* I Madam, with his eyes in flood; with laughter,

It is a Recreation to be by

And heare him mocke the Frenchman .

90

But Heauen's know some men are much too blame

*Imo.* Not he I hope

*Iach* Not he .

But yet Heauen's bounty towards him, might

94

88 *Madam,*] Ff, Rowe, +, Coll

Dyce *madam,* Cap et cet

*laughter,* *laughter* or *laughter*

Rowe n et seq

90, 91 *And know*] One line Pope  
et seq

91 *But Heauen's know*] *but heav'n*

*knows* Pope, + *But heaueus know* Ff

(*heas ns* F<sub>2</sub>) et cet

100] Ff to Rowe

93, 94 *Not might*] One line Rowe et  
seq

written (without credit to the Clarks) Moreover, Vaughan asserts that 'as "languish" is not transitive in Shakespeare, "languish his hours" must mean "languish during his hours" In dogmatic assertion, Vaughan, at times, appears to be a belated Warburton Because Shakespeare has not elsewhere used 'languish' as a transitive verb 'must' he be for ever debarred the privilege?—a privilege accorded to other writers? In the *N E D* (s v 'languish,' 4 a) BRADLEY gives as 'quasi-trans (usually with *out*) To pass (a period of time) in languishing' Hereupon follows as the first example the present passage from *Cym* Under the next heading '† b causal To make to languish,' an example is quoted from Florio's Montaigne 'Least by that jouissance he might or glorify, or satisfie, or languish that burning flame and restlesse heat wherewith he gloried'—III, v, p 495, 3d ed This causal force is sufficient to justify us, I think, in applying it to the interpretation of the present passage But this is not all There is another sentence, not given by Bradley, on p 498 of the same volume of Montaigne, where this verb is used, unmistakably I think, in a transitive sense 'The innumerable multitude of so manifold duties stuffing, languishing, and dispersing our care' Emboldened by this transitive use, several years before the date of *Cymbeline*, by one who was in all likelihood Shakespeare's personal friend, I think Shakespeare may be allowed, just this once, to make 'free hours' the object of 'languish'—Ed

86 For assured bondage] In two passages, according to DYCE (*Gloss*) 'assures' bears the meaning of *affianced* 'this drudge swore I was assured to her'—*Com of Err*, III, 1, 145, '*King Philip* Young princes close your hands *Austria* And your lips too, for I am well assured That I did so when I was first assured'—*King John*, II, 1, 534 I think it more than probable that here also 'assured' bears this meaning, it would bring to Imogen an especial pang, if it reminded her that she was herself merely affianced or 'hand fasted' to Posthumus, which I think was the case—VAUGHAN asserts without qualification "'To be assured" in Shakespeare is *to be betrothed*.' What a flood of new light Vaughan thus throws on Shylock's character! It has been always supposed that he still mourned for his Leah, but in the first scene he says, 'that I may be assured, I will bethink me' Evidently 'twas the fear of a step-mother that drove Jessica from home—Ed.

92, 93 *Not he I hope* *Iach* *Not he*] PORTER and CLARKE The dra-

Be vs'd more thankfully In himselfe 'tis much,  
In you, which I account his beyond all Talents.

95

96	which I account his] whom I count	Ktly
his	Pope, Theob Han Warb whom	96 Talents] F <sub>2</sub> talents, Theob
I account	his Johns Var '73 which	Warb Johns Var '73 Talents, F <sub>3</sub> F <sub>4</sub> ,
I account	Coll 11 (MS), Ktly	Rowe et cet Tallents F <sub>1</sub> (Capell's
his	beyond all] beyond all his	copy, ap Cam) telling Kinnear

matic skill of this repetition is a marvel Iachimo says he is not one of those who are much to blame, assenting to Imogen's hope that he is not But he means one thing, she, quite another He means to blame as his fictitious sighing Frenchman is She, the opposite, that he is not to blame as a loose liver Thus, without directly impeaching Posthumus's fidelity, he has struck desolation to Imogen's heart by indirectly telling her that this 'Frenchman's' silly fault of constancy is not his, while seeming to echo her hope that he is not unfaithful [If Iachimo were narrating facts, and anxious to keep within the bounds of truth, lest he be hereafter called upon to make good his words, it might well serve his purpose to prevaricate to Imogen and deceive her under a semblance of truth and allow her to misunderstand his assent His whole story is, however, pure fiction, and it is of the utmost importance to him, step by step, to gain her credence, this he can gain by assent, assenting to whatever she says, not by opposing, just as sometimes an opponent will say, 'Precisely,' therefore, it is, I think, that he immediately re-affirms her timid hope, whatever it be, it matters not to him, and then, as immediately, allays the good precedence with a 'But yet'—ED ]

95, 96 In himselfe 'tis much, Talents ] CAPELL That is, this behaviour is much, even in himself, considered only as coming from himself, a man of his qualities, but when I further consider it as used towards 'you'—whom I count a part of himself, and that an invaluable one, beyond all price—'Whilst I am,' etc [Capell's text (where it differs from the Folio) reads 'In you,—which I count his, beyond all talents,—Whilst,' etc , and is followed by STEEVENS '93, Varr '03, '13, SINGER, DYCE II, III, COLL III ]—RANN That is, such conduct is very extraordinary, when considered only as proceeding from a man of his rare qualities, but when viewed as used towards you, his mate inestimable, as piteous as 'tis strange [This appears to be a mere paraphrase of Capell Rann's text reads, 'In you,—which I account his, beyond all talents,—Whilst,' etc Followed by MALONE, Varr '78, '85, '21, KNIGHT, COLLIER, ed 1 (omitting comma after 'his'), DELIUS, DYCE 1, WHITE 1, Globe (omitting comma after 'his'), Cam (ditto), HERFORD (ditto), ROLFE (ditto), WYATT (ditto) ]—MALONE If he merely regarded his own character, without any consideration of his wife, his conduct would be unpardonable [A note which Singer adopts, without acknowledgment.]—COLLIER (ed II) The MS Corrector has put his pen through the pronoun 'his,' to the improvement of the verse and also of the sense Iachimo clearly means to express his own admiration of Imogen [Collier followed the MS in his text, but deserted it in his ed III ]—STAUNTON, whose text reads, 'In you,—which I account his,—beyond all talents, 'remarks, "all talents," or we mistake, means here incalculable riches The bounty of heaven towards him is great in his own endowments, in its gift to you it is beyond all estimation. By the ordinary pointing [which differs from Staunton's by a comma after "talents"] the word "talents" is made to signify accomplishments, and the whole sense of the passage miserably enfeebled' It is not readily apparent how the presence of a comma can work

[95, 96 In himselfe 'tis much; Talents]

such a change in the meaning of a single word [Staunton's text is followed by JOHN HUNTER, WHITE (ed 11), HUDSON, INGLEBY, DOWDEN]—HUDSON That is, 'Heaven's bounty towards him in his own person is great, but in you,—for I regard you as his treasure,—it is beyond all estimate of riches' [This appears to be an excellent paraphrase—HERFORD's, which Rolfe commends, is certainly more terse, as follows] 'That he is not grateful for his own gifts, is much, that he is not grateful for you, his gift beyond price, fills me with wonder and pity' [Wherein this interpretation falls a little short, as I think, is that the main thought is represented as *gratitude*, should it not be 'Heaven's bounty'?—ED]—SCHMIDT (*Lex*, ed 11, 1886) conjectures that 'account his' should be printed *account's*, *i e*, *account* as, on the supposition that in the MS the words stood thus and the compositors mistook the abbreviation for *his*—[HERTZBERG at once adopted this conjecture, wherein, I think, he will find no follower—ED]—DEIGHTON Heaven's bounty to him is abundant in regard to what is *inherent in himself* (*e g*, noble descent, heroic character, manifold accomplishments), while in regard to you, whom I look upon as *belonging to him*, it is beyond all limit, but while I am on this account compelled to wonder, I am also compelled to pity—WYATT 'As regards himself alone he is greatly to blame, as regards you, whom I must suppose to be irredeemably his, his conduct amazes me and fills me with pity' That is, I believe, the meaning of this difficult sentence Most recent editors punctuate the line 'In you, which I account his, beyond all talents' This makes the passage yield a totally different meaning, as in Deighton's paraphrase—DOWDEN I change the full stop of the Folio after 'thankfully' to a colon, and insert a comma after 'his' The meaning I believe to be In his own peculiar gifts heaven's bounty is much, in you—who are his—heaven's bounty to him is beyond all gifts (or endowments) 'Talent' is used for 'gift' by Shakespeare Mr Craig, however, noticing, what is certainly the fact, that 'talent' was used by Elizabethan and earlier writers for 'inclination,' 'desire,' would let the sense run to line 97, and explain 'With respect to you, whom I account his beyond all reach of loose desires, Whilst,' etc [Craig, in his edition, did not repeat this plausible interpretation of 'talents' (see *N E D*, sb II 2 and 3), but merely quoted DOWDEN's note Iachimo had made a bad beginning, the 'boldness' and 'audacity' which he had summoned to his and proved futile, and instead of awakening jealousy his rapsodies had suggested to Imogen only that he was taunted in his wits and that he was not well This would never do So he invents Posthumus's scoffs at the love of the Frenchman and the Gallian girl, ending with the sanctimonious but ambiguous remark that the Heavens know some men are much to blame, which may apply either to the Frenchman or to Posthumus To Imogen's placid but confident response, 'Not he, I hope,' Iachimo had to give an assent, for the reason, I think, given in the preceding note Had he dissented and said outright that Posthumus was guilty, he might as well give up his wager at once and return to Italy, he had made no impression on Imogen He changes his tactics, therefore, at once, and qualifies his assent by a regret that Posthumus is not sufficiently thankful for the gifts which Heaven's bounty had bestowed on him Towards himself that bounty had been much, towards Imogen, who was also to be counted in the sum of Posthumus's gifts, that bounty had been bestowed beyond all calculation Then follows the insidious remark that while he wonders he must also pity This paraphrase hardly varies from some that have been given by my betters I wish to give merely my

Whil'ft I am bound to wonder, I am bound 97

To pittie too

*Imo* What do you pittie Sir?

*Iach.* Two Creatures heartyly. 100

*Imo.* Am I one Sir?

You looke on me what wrack discerne you in me

Deferues your pittie?

*Iach.* Lamentable what

To hide me from the radiant Sun, and folace 105

I'th'Dungeon by a Snuffe.

*Imo* I pray you Sir,

Deluier with more opennesse your answeres

To my demands. Why do you pittie me?

*Iach* That others do, 110

(I was about to say) enjoy your ——but

It is an office of the Gods to venge it,

Not mine to speake on't 113

97	<i>Whil'ft</i> ] <i>whil'ft</i> Ff	Varr Knt	<i>what</i> , Cap Dyce, Sta
102	<i>wrack</i> ] F <sub>3</sub> F <sub>4</sub> , Rowe, Cap	<i>wracke</i>	Glo Cam
F <sub>2</sub>	<i>wreck</i> Pope et cet	105	<i>Sun, and</i> ] <i>sun and</i> Glo
104	<i>Lamentable</i> ] <i>Lamentable</i> ' Rowe	106	<i>I'th'</i> ] F <sub>3</sub> F <sub>4</sub> , Rowe, + <i>Ith</i> F <sub>2</sub>
et seq	<i>what</i> ] Ff, Rowe, Pope	<i>I'the</i>	Cap et seq
Theob +,	Varr Mal Ran Steev	110	<i>do,</i> ] <i>do</i> —Han
		111	<i>your</i> —— <i>but</i> ] Ff, Rowe, + <i>your</i>
			—— <i>But</i> Cap et seq

opinion that it is not gratitude to Heaven for the bounty, but Heaven's bounty lavished on Posthumus, which is the leading idea. Then, having shown to Imogen his appreciation, akin to wonder, of her husband's heaven-sent gifts, with herself as that husband's greatest possession, the proof that this rare man wallows in filth and slime will come with heavier force—Ed ]

102 *You looke on me*] Here, I think, is one of Shakespeare's stage directions, almost the only kind we ever need or he ever uses. By the light of these words we are to see the bold, glittering eyes of Iachimo fixed steadily on Imogen—Ed

105 *To hide me*] INGLEBY 'me' is here expletive—DEIGHTON 'me' is the ethical dative—WYATT 'me' is pleonastic [Does it not stand for *myself*? See ABBOTT, § 223—Ed ]

106 *Snuffe*] JOHN HUNTER An expiring candle HERFORD A candle-wick—DOWDEN The wick, as darkening the flame

111 *enjoy your* ——*but*] DEIGHTON He interrupts himself in order to further excite her distrust [A variation in the copies of F<sub>1</sub> is noted in 'Talents' in *Text Notes*, line 96. There is here apparently another variation. The *Cam Ed* record 'your but' as the reading of F<sub>1</sub>. My copy has 'your ——but,' and thus also are Vernor & Hood's *Reprint* of 1807, Booth's *Reprint*, and Staunton's *Photolithograph*—Ed ]

*Imo* You do seeme to know  
 Something of me, or what concernes me, pray you 115  
 Since doubting things go ill, often hurts more  
 Then to be sure they do For Certainties  
 Either are past remedies, or timely knowing,  
 The remedy then borne Discouer to me  
 What both you spur and stop. 120

*Iack'* Had I this cheeke  
 To bathe my lips vpon this hand, whose touch,  
 (Whose euery touch) would force the Feelers foule 123

116-119 *Since borne*] In parenthe- *knowing, born*, Mal Steev Varr Knt,  
 ses (subs), Pope et seq In parenthe- Dyce *known, The remedy then born*—  
 ses *For Certainties borne* Vaun Ktly *knowing, born*—Glo *knowing,*  
 116 *hurts*] *hurt* Pope *born*,—Cam *knowing The remedy*  
 117 *Then*] *Than* F<sub>4</sub> *therefore* Anon ap Cam  
*do*] *do*; Rowe et seq 120 *What both you*] *What's both your*  
 118 *Eiher*] or Pope, + Eccl conj  
*remedies*] *remedy* Boaden, Ingl 122 *bathe*] F<sub>2</sub> *bath* F<sub>3</sub>F<sub>4</sub>, Rowe,  
 118, 119 *knowing, borne*] Ff (*born* Pope, Theob Warb Cap *bat* Bailey  
 F<sub>3</sub>F<sub>4</sub>) *knowing born*, Rowe, Pope, (11, 129)  
 Theob Warb *known, The remedy's*  
*then born*, Han Eccl conj *knowing,*  
*The remedy's then born*; Johns *know-*  
*ing, born*) Cap Varr Ran Coll *every*] F<sub>2</sub> *very* F<sub>3</sub>F<sub>4</sub>, Rowe,  
 Pope, Han

116 Since doubting things go ill] That is, being in doubt as to whether or not things go ill

118, 119 or timely knowing, The remedy then borne] JOHNSON Rather —*timely Known* —MALONE I believe Shakespeare wrote *Known*, and that the transcribers ear deceived him here as in many other places —J BOADEN (reading, 'past remedy, or timely knowing The remedy, then borne') That is, 'they are either past all remedy, or, the remedy being timely suggested to us by the knowing them, they are the more easily borne' —DEIGHTON That is, being known in time their remedy is then discovered —WYATT 'Knowing,' as if the subject of the sentence were 'we' or 'I,' is a good example of an 'unrelated participle' —VAUGHAN (p 378) I interpret thus 'either the evils certainly known are past remedies, or the timely knowing them as certain is the remedy brought into existence concurrently with that of knowledge' 'Knowing' is both genuine and correct —DOWDEN disagrees with Vaughan in taking 'timely knowing' as itself the remedy, and believes that 'Imogen speaks of evils known as certain, yet not remediless, upon timely knowledge the remedy is (the "is" being understood and assumed out of "are") then born' [As in many an elliptical sentence, the sense is here readily grasped In unfolding the ellipsis, however, there is generally *quot homines, tot sententiae*, and it is perhaps well to lay his choice before the student To me Dowden's paraphrase is satisfactory —Ed ]

120 What both you spur and stop] JOHNSON What it is that at once incites you to speak and restrains you from it —M MASON What you seem anxious to utter, yet withhold —STEEVENS informs us that there is here an allusion to horsemanship



To'th'oath of loyalty This object, which 124  
 Takes prisoner the wild motion of mine eye,  
 Fiering it onely heere, should I (damn'd then) 126

124 *th'oath*] *the oath* Cap et seq      *ing* Ff et cet    *Fearing* Nicholson ap  
 125 *prisoner*] *pris'ner* Pope, +      Cam  
 126 *Fiering*] Daniel, Dowden    *Fix-*      126 *damn'd*] F<sub>3</sub>F<sub>4</sub>    *damnd* F<sub>2</sub>

124 *oath of loyalty*] STEEVENS admitted to his edition of 1793 a note by HOLT WHITE, wherein it was maintained that there can be no connection between *touching the hand* and *the oath of loyalty* unless we perceive therein an allusion 'to the manner in which the tenant performed homage to his lord' when the vassal 'held his hands jointly together between the hands of his lord' No reference would have been here made to this dry-as-dust note had not HALLIWELL given it in full It evoked from PYE (p 275) the comment, noteworthy for its unwonted sense, that the 'coloring in this passage is too warm to have any allusion to the cold ceremony of doing homage to a feudal lord' Pye, be it recalled, was, for more than twenty years Poet Laureate, he it was who not needing plumpie Bacchus with pink eyne to inspire him, compounded for £27 per annum the historic tierce of canary

124 This object] That is, Imogen herself, with cheek and hands

124, 125 which Takes prisoner the wild motion of mine eye] PECK (p 227) thinks that Shakespeare 'copied' this charming thought from the *Apocrypha*, *Judith*, chap xvi, 9 'Her beaute tooke his munde prisoner' This raises the question of the version of the Bible used by Shakespeare GINSBURG (*Athenaeum*, 28 April, 1883) infers, from a line in *Love's Lab Lost* 'For charity itself fulfills the law'—(IV, iii, 364) that *The Bishops' Bible*, 1568, was Shakespeare's Version, because out of the eight versions then extant *The Bishops'* alone has the phrase in Shakespeare's words On the other hand, Rev T CARTER (p 195) adduces many instances to prove that *The Geneva Bible* (1560) was most frequently paraphrased by Shakespeare If the decision lie with the present passage, it must be given in favour of *The Geneva*, which has the words as given above, whereas *The Bishops' Bible* reads 'her beaute captuaued his munde'—Ed

126 Fiering it onely heere] DANIEL (p 85) It seems to me that 'fiering' (firing, giving fire to) is a very good reading, and should be restored —DOWDEN I retain this reading of Fx. The reading of the Ff, 'Fixing,' is, perhaps rightly, adopted by many editors [by all editors, I think —Ed] I explain 'from her alone does the passion of my eye catch fire', 'motion' may mean *passion* here, as often elsewhere —CRAIG, albeit following the Ff in his text, quotes Dowden's explanation, with the remark, "'Fiering" of F<sub>2</sub> is surely preferable' [To me it is an *interpretatio certissima* I know how strong may be the defence of 'Fixing' by alleging that it is Imogen's beauty which imprisons the unconfined roivings of Iachimo's eye, and fixes it enchained on her, this is the easiest reading, but it is the *durior lectio* which is to be preferred 'Motion' here means *passion*, just as it does in Posthumus's bitter soliloquy 'there's no motion That tends to vice in man, but I affirme It is the Woman's part'—II, iv, 217, and where Brabantio accuses Othello of having practised on Desdemona 'with drugs or minerals That weaken motion', and where Lucio describes Angelo, in *Meas for Meas.*, as a man that 'never feels the wanton stings and motions of the sense', and in many a passage elsewhere This wild and wandering motion is caught a prisoner, and by the sight of Imogen's cheek and by

Slauuer with lippes as common as the stayres 127  
 That mount the Capitoll Ioyne gripes, with hands  
 Made hard with hourelly falshood (falshood as  
 With labour) then by peeping in an eye 130

128 *gripes*,] *gripes* Pope  
 129, 130 *Made labour*] One line  
 Rowe, +, Cap  
 129 *hourelly falshood* (*falshood*) F<sub>2</sub>  
*hourly falshood* (*falshood*) F<sub>3</sub>, Var '73,  
 Coll *hourly* (*falshood*) F<sub>4</sub> *hourly*  
*falsehood* Rowe, +, Cap *hourly false-*  
*hood—with falsehood* Ktly *hourly*  
*falsehood* Vaun *hourly falsehood*  
 (*falsehood*, Var '78 et cet

130 *then*] *than* F<sub>4</sub> *Then glad myself*  
 Rowe, +, Cap  
*by peeping*] Ff, Rowe, +, Cap  
 Coll 1 *lye peeping* Johnson conj  
 Varr Mal Ran Steev Varr Dyce  
 n, m *by-peeping* Knt, Delius, Dyce 1,  
 Sing Wh Sta Glo Cam Dowden  
*bo-peeping* Coll n, m *bide peeping*  
 Ktly *su peeping* Huds

the touch of her hands is set on fire by them alone, if so, could he then leave them and turn to other lips? Thus he could not do were his eyes still 'fixed' on her. The very supposition that he could seek a lower sort implies that his eyes were free to wander. The sentiment is parallel to Hamlet's question to his mother 'Have you eyes? Could you on this fair mountain leave to feed, And batten on this moor?'—III, iv, 65.—Ed]

126 *damn'd*] Again there is a variation in the copies of F<sub>1</sub>. The *Cam Ed* give *dampn'd* as the spelling of this word in F<sub>1</sub>. In my copy of that edition, in Verner & Hood's *Reprint*, in Booth's *Reprint*, and in Staunton's *Photolithograph* it is spelled as in the text.—Ed

127 Slauuer] This is explained by more than one editor as 'amorous,' or 'disgusting kisses.' Is it not a profanation of a 'kiss' to think of it in this connection? 'Slauering with lips' is not kissing, but mere slobbering.—Ed

127, 128 stayres That mount the Capitoll] HALLIWELL Mr Fairholt sends this note 'In addition to the winding way, the *via triumphalis*, that gave carriages an ascent to the Capitoll at Rome, there was a flight of stairs for foot passengers leading direct to the summit from the Arch of Septimus Severus'

128-130 hands Made hard with hourelly falshood (*falshood* as With labour] JOHNSON That is, hard by being often griped with frequent change of hands.—RANN 'With hourly falshood' means with frequent pressure.—M MASON (p 324) One of these 'falsehoods' should be expunged [The omission had been made from the Fourth Folio to Capell]—HUDSON Made hard by hourly claspings hands in vowing friendship, or in sealing covenants, falsely [Is 'friendship' strong enough in this connection? or a thought of legal formality possible?—Ed]—INGLEBY The hands were (metaphorically) hardened by familiar sin,—habituated to vicious ministrations,—as much as if they had been (literally) hardened by honest labour.—STAUNTON (*Athenæum*, 14 June, '73) 'Falsehood' here implies robbery, dishonesty, as in *Sonnet*, xlviii 'How careful was I when I took my way, Each trifle under truest bars to thrust That to my use it might unused stay From hands of falsehood, in sure wards of trust!' and hence the 'as' in 'as with labour' may be suspected to have been borrowed from the neighbouring lines the genuine lection being, 'hourly falsehood (*falsehood*, *not* With labour)'

130. then by peeping in an eye] JOHNSON I read, 'then *lye* peeping'—KNIGHT 'By-peeping,'—so in the original [An oversight?—Ed] It appears

Bafe and illuftrious as the fmoakie light

131

131 *illuftrious*] *unluftrious* Rowe, Pope, Han *illuftrous* Tieck, Coll Wh Sing  
Ktly *ill-luftrous* Ingl *unluftrious* Anon ap Cam *unluftrious* Theob et cet

to us that 'by-peeping' is clandestinely peeping—COLLIER (ed u) The happy emendation of the MS is *bo-peeping* The allusion is to the game of bo-peep, often mentioned in the old dramatists, thus in *The London Prodigal*, 1605, a play imputed to Shakespeare, Frances says, 'Ha, ha! sister, there you played bo-peep with Tom' [ad fin] In *The Captain* (IV, iii, Beau & Fl, ed Dyce) Jachimo says to Frederick, 'Nay, an' you play bo-peep, I'll ha' no mercy' In *Patient Grissel*, I, 1, Babulo observes, 'The sun hath played bo-peep in the element any times these two hours' Nothing could be more easy than to multiply instances [Be the instances multiplied a hundredfold, they would not suffice to prove that, at such a moment, in such a presence, and in such a connection, Iachimo used a word suggestive of an innocent game in a child's nursery—Ed]—LETTSOM (*Preface* to Walker, *Crit*, p xxv) Johnson mentioned the [original reading] with approbation [Where? Not in Johnson's ed—Ed] in a note, and at the same time proposed to read *lie* for 'by' His advice was taken in both cases by some succeeding editors [it appeared in seven successive editions before 1860, when Lettsom wrote], and it might have been expected that a passage, so successfully treated, might for the future have been left alone But in the eyes of still later critics nothing is so terrible as the slightest conjecture, nothing so precious as an old typographical blunder In every recent edition [this can refer only to Knight's, Collier's 1 and 2, Dyce's 1, Singer's, and Delius's, the last Lettsom probably never saw] Johnson's conjecture, so slight, so easy, and so indispensable, had been unceremoniously rejected, and the sore has been salved, not cured, with the help of a hyphen, by reading *by-peeping* or *bo-peeping* Neither of these readings satisfies the construction Mr Knight is mistaken in saying that 'by-peeping' is the reading of the old copy, the old copy omits the hyphen, the insertion of which is as much a conjecture as any other alteration Not that it restored what the poet wrote This I cannot think the case here Johnson saw, what the more recent editors seem to have overlooked, that 'slaver' and 'join' require to be connected, not with a participle, but with another verb. The same error occurs in Goffe, *Courageous Turk*, II, 1, 'Make him *by* snoring on a wanton breast, And suck the adulterate and spiced breath,' etc, and in Beau & Fl, *Mad Lover*, I, 1, 'Your cold sallads without salt or vinegar By wambling in your stomachs,' where Mr Dyce properly adopts Symphon's correction, *Lie* [LETTSOM is too sound and keen a critic to be ever overlooked In the present case I can say only, perhaps he is right If, however, *by-thinking* (with a hyphen) can mean looking furtively or clandestinely, or winking on the sly, it befits the passage better, I think, than to *lie peeping*, wherein I fail to see the force of a recumbent position for the purpose of peeping The addition of a hyphen is certainly a less violent change than the substitution of a word, and as for rejecting a participle because it is preceded by two verbs in the subjunctive, it seems to me too late a week to demand a strict sequence in tenses from Shakespeare,—a chartered libertine in a grammar which he helped us to form—Ed]

131. *Base and illustrious*] MALONE (reading 'unlustrious') Corrected by Mr Rowe [see *Text Notes*, this error has been many times repeated, even by the *Cam Ed*] That 'illustrious' was not used by our author in the sense of *unlustrious* or *unlustrious* is proved by a passage in the old comedy of *Patient Grissel*, 1603.

That's fed with stinking Tallow · it were fit 132  
 That all the plagues of Hell should at one time  
 Encounter such revolt.

*Imo.* My Lord, I feare 135  
 Has forgot Brittain

*Iach* And himselfe, not I  
 Incln'd to this intelligence, pronounce  
 The Beggery of his change but 'tis your Graces 139

132 *Tallow*] *tallow?* Rowe, Pope, 137 *himselfe,*] *himself,* F<sub>2</sub>F<sub>4</sub> *himself,*  
 Han *tallow,* Coll Dyce 1 Rowe, Cap *himself* Pope et cet

'the buttons were illustrious and resplendent diamonds'—STEEVENS A 'lack-lustre eye' has been already mentioned in *As You Like It*—TIECK (vol ix, p 377, 1833) quotes the word as *illustrious*, thus anticipating Collier, and translates it *glorreich*, with the remark that those editors who adopt the tame word 'unlustrous' miss the bitter irony involved in the contrast—COLLIER (ed ii) All modern editors (anterior to 1843) change *illustrious* to *unlustrous*, which may be more strictly correct, but the word is *illustrious* (misprinted 'illustrious') in all the folios, and it ought on every account to be preferred, as that which came from the author's pen [This is, as Capell would say, a 'wipe' on Dyce, whose text reads *unlustrous* Dyce felt it, and revenged himself by adducing a quotation of which Collier was ignorant]—DYCE (ed ii) But Chapman at least uses *illustrious* in a sense the very reverse of what they [*i e*, Collier and those who followed him] would have it convey in our text 'Telemachus, into a roome built hie, Of his *illustrious* court, and to the eie Of circular prospect, to his bed ascended,' &c, *Homer's Odyssey*, B 1, p 15, ed fol—THISELTON (p 15) The expression 'Base and illustrious' signifies the conjunction of baseness and lustre, and is infinitely more forcible than any alteration that would merely couple the ideas of baseness and lack of lustre—DOWDEN Perhaps Thyselton is right [Whether we use *illustrious* or *unlustrous*, the meaning, *lustreless*, is the same, and, for all Tieck's 'bitter irony,' the proper meaning, I think, in the present passage I have little doubt, however, that 'illustrious' is Shakespeare's own word,—or his compositor's, and is akin to *jealous*, *texterious*, *prolixious*, *robustious*, *beautious*,—all to be found in the Folio and Quartos, this tendency survives even to this day in vulgar speech, in *stupendious* and *mischievous* Wherefore, if we are to prefer 'that which came from the author's pen,' I am afraid we should have to reject any alteration of '*illustrious*.'—ED ]

134 Encounter such revolt] JOHN HUNTER Meet such apostacy —DEIGHTON·  
 Meet and punish such a revolt from fealty due to you

137, 138 not I incln'd to this intelligence] JOHN HUNTER It is not that I having any inclination to impart this to you, pronounce, etc —INGLEBY It is not because I am inclined to convey such intelligence, that I pronounce, etc [Neither of these paraphrases brings out, I think, the exact meaning of Iachimo's words He wishes to throw indirectly the obloquy of these revelations on Imogen 'It is not,' he says in effect, 'I who divulge the utter depths of his change, inclined though I be to impart the news, but 'tis your loveliness that has conjured up this report from the innermost silence of my consciousness' It seems not impossible that in the word 'intelligence' there lies a suggestion of information obtained in an underhand way, by stealth, or by spying —ED ]

That from my muteſt Conſcience, to my tongue,  
 Charmes this report out. 140

*Imo.* Let me heare no more

*Iach* O deereſt Soule your Cauſe doth ſtrike my hart  
 With pittie, that doth make me ſicke. A Lady  
 So faire, and faſten'd to an Emperie 145  
 Would make the great'ſt King double, to be partner'd  
 With Tomboyes hyr'd, with that ſelfe exhibition  
 Which your owne Coſſers yeeld with diſeaſ'd ventures 148

143 *Soule* ] *soul*, Cap Dyce, Sta  
 Cam *himself*! Rowe et cet

144 *ſicke* ] *sick*! Dyce, Sta Cam

145, 146 *So faire double*] In paren-  
 theſes Ktly

*and double*] In parentheses

Sta

*Emperie double*,] Ft Han  
 Dyce II, III, Huds Sta (in parentheses)  
*empyry, double*, Rowe I, Coll Dyce I,  
 White, Del Glo Cam Dtn, Rlfe, Dowd  
*empyry, double*, Rowe II, Ingl *em-*

*pery, double*! Pope, Theob Warb  
 Johns Cap Varr Ran Mal Steev  
 Varr Knt, Sing

147 *Tomboyes hyr'd, with*] F<sub>2</sub>F<sub>3</sub>  
*Tomboys hir'd, with* F<sub>4</sub>, Rowe I *Tom-*  
*boys, hir'd with* Rowe II et seq (subs)

*ſelfe exhibition*] F<sub>4</sub>, Rowe, Cap  
 Coll Cam Dyce III *ſelfe-exhibition*  
 F<sub>2</sub>F<sub>3</sub>, Pope et cet

148 *yeeld* ] *yield* F<sub>3</sub>F<sub>4</sub> *yeeld*! Rowe  
 et seq

*ventures*] *venters* Rowe II, Pope

141 *Charmes*] This verb in the ſingular after a plural ſubject, ABBOTT (§ 412) calls 'confuſion by proximity' inasmuch as it is cloſe to 'tongue' Older gram-  
 marians call it 'ſingular by attraction'—BR NICHOLSON (ſee Ingleby, II, p 48)  
 gives a concise rule for this idiom, as follows 'When *that* intervenes between the  
 noun and the verb in Elizabethan Engliſh, uſage places the verb in the ſingular,  
 even though the noun be in the plural'

145, 146 *and faſten'd to an Emperie Would make*] It is difficult to deter-  
 mine the meaning of this line Does it mean 'A Lady ſo fair and faſtened to an  
 Empery, which Empery would thereby make the greateſt King double'? according  
 to the punctuation of the Folio, or does it mean, according to the punctuation of  
 Rowe (ed 1) 'A Lady ſo fair, *who* faſtened to an empery, Would make the  
 great'ſt King double'? The ſolution largely depends on the preſence or abſence  
 of a comma after 'Emperie' The *Text Notes* will, therefore, reveal the opinions of  
 the various editors, without rehearſing them here—ED

145 *Emperie*] BRADLEY (*N E D*, s v, *Empery* 2 a) The territory ruled  
 by an Emperor b In wider ſenſe The territory of an abſolute or powerful ruler  
 [As here, probably]

147 *Tomboyes*] HUNTER (II, 293) This meant in Shakeſpeare's time pretty much  
 what it means now Golding applies it to Arethusa, who was indeed quite a tomboy

147 *ſelfe exhibition*] JOHNSON That is, hired with the *very penſion* which  
 you allow your huſband—NARES (*Gloss*, s v, *exhibition*) When Lear complains  
 of being 'confined to exhibition,' he means put upon a ſtated allowance—I, II  
 The ſame is the intent of Othello when he requires for his wife, 'Due reference of  
 place and exhibition'—I, III Still uſed in the univerſities, where the ſalaries  
 beſtowed by ſome foundations are called 'exhibitions'—INGLEBY Now reſtricted  
 to a ſtipend awarded for proficiency in learning

148 *ventures*] CAPELL (p. 106) Put figuratively for *ventures*, i e, traders—

That play with all Infirmities for Gold,  
Which rottennesse can lend Nature Such boyl'd stufte 150  
As well might poyson Poyson. Be reueng'd,  
Or she that bore you, was no Queene, and you  
Recoyle from your great Stocke

*Imo.* Reueng'd

How should I be reueng'd? If this be true, 155  
(As I haue such a Heart, that both mine eares  
Must not in haste abuse) if it be true,  
How should I be reueng'd?

*Iach.* Should he make me 159

149 *That play*] *To play* Rowe u,  
Pope, Han *That pay* Coll MS Ktly  
con]

150 *can lend*] *lends* Pope, +  
*Nature*] *Nature*, Ff *nature*  
Rowe et seq

151 *Poyson*] *poison*! Rowe et seq  
*reueng'd*] Ff, Rowe 1, Coll  
Cam *reueng'd* Rowe u, Han *re-*  
*ueng'd*, Theob et cet

152 *and you*] *or you* Ingl con]  
154 *Reueng'd*] Ff *Reveng'd*, alas!  
Han *Reveng'd*! Rowe et cet

155 *reueng'd?* If true,] *reveng'd* if  
*this be true*, Rowe *reueng'd*, if *this be*  
*true?* Pope, +, Var '73

156, 157 (*As abuse*] No parenthe-  
ses Rowe, Pope

157 *abuse*] *abuses*, Rowe u, +, Var  
'73

158 *should*] *shall* F<sub>3</sub>F<sub>4</sub>, Rowe, +

DYCE (*Gloss*) Chance lemans [The true interpretation, as I think — Ed], or else equivalent to *venturers* — VAUGHAN (p 380) 'With those diseased gamblers who stake against money all the infirmities which rottenness can lend nature' — DOWDEN Perhaps 'ventures' means things risked in the way of trade, as in *Mer. of Ven*, I, 1, 42 'My ventures are not in one bottom trusted'

149 *That play with for Gold*] KEIGHTLEY (*Exp*, 376) We might make a transposition, and read 'That play for gold,' etc, i e, stake their diseases against gold

150 *boyl'd stufte*] On this unsavory subject, STEEVENS quotes passages from Shakespeare and elsewhere to prove that this phrase refers to the treatment for disgraceful diseases, and closes well enough with the remark that, 'all this stuff about *boiling*, *scalding*, etc, is a mere play on *stew*, which is afterwards used for a brothel by Imogen'

153 *Recoyle from your great Stocke*] ROLFE That is, fall off, prove degenerate, as in *Macb*, IV, iii, 19 'A good and virtuous nature may recoil In an imperial charge'

156 *As I haue*] This 'as' is here, I think, equivalent to *inasmuch as* See FRANZ (*Grammatik*, p 305)

159 *Should he make me*] WHITE (*Sh Scholar*, p 457) Should we not read, 'Should he make you?' What power had Posthumus over the conduct of Iachimo? [etc, etc This unhappy conjecture was not repeated in White's edition, it is, therefore, to be inferred that it was happily withdrawn Unfortunately, however, in that edition White adopted a reading which was almost as prosaic, namely 'Should he make *thee*,' unmindful of the impropriety of addressing a princess with the familiar, or contemptuous Second Person, in one line, and, in a few lines after,

Like like *Diana's* Priest, betwixt cold sheets,  
 Whiles he is vaulting variable Ramps  
 In your despight, vpon your purse reuenge it.  
 I dedicate my selfe to your sweet pleasure,  
 More Noble then that runnagate to your bed,  
 And will continue fast to your Affection,  
 Still clofe, as fure.

*Imo* What hoa, *Pisano*?

160	<i>Like</i> ] <i>Lae</i> Walker, Huds	162	<i>purse</i> ] <i>purse?</i> Pope et seq
	<i>Priest, betwixt</i> ] <i>priestess, 'twixt</i>		<i>reuenge it</i> ] <i>revenge it</i> Pope,
Han	<i>priest, between</i> Cap	Theob	Han Johns
	<i>sheets,]</i> <i>sheets</i> , Rowe, Cap Varr	163	<i>your</i> ] <i>you</i> Pope u
Mal	Steev Varr Sing <i>sheets?</i> Pope, +	166	<i>clofe, as</i> ] <i>close as</i> Han Dyce
161	<i>vaulting</i> ] <i>valting</i> F.	167, 176, 183	<i>hoa</i> ] <i>ho</i> F <sub>4</sub> et seq

speaking of 'your despite,' 'your purse' Throughout this interview both Imogen and Iachmo have used the respectful 'you', it is not until Imogen pours out on the Italian her indignation and scorn that she uses for the first time the contemptuous 'thee'—DYCE (ed u), after expressing his surprise that White should have thought it necessary to make such a substitution, justly observed that 'Iachmo evidently means "If I were you, should you make me,"' etc —THEISELTON (p 16) accepts the text literally, and paraphrases it,—'Ought it to be a consequence of Posthumus's gross infidelity, that I, your devoted worshipper, should be restricted to a life of celibacy owing to my constancy to you?'—ED ]

160 *Diana's Priest*] MALONE Hammer supposed that the text was inaccurate, and that we should read '*Diana's priestess,*' but the text is as the author wrote it So, in *Pericles*, Diana says 'My temple stands at Ephesus, hie thee thither, There where my maiden *priests* are met together'—V, 1, 243

162 *reuenge it*] Imogen has asked how she is to be revenged Should not these words of Iachmo echo her question, and be followed by an interrogation mark? 'Revenge it?' Then comes his answer, 'I dedicate myself,' etc —ED.

166 *Still close, as sure*] Always as secretly, as faithfully

167 *What hoa, Pisano*] R G WHITE (*Sh Scholar*, p 459) The exquisite purity, the firm undallying chastity of *Imogen* are indicated with unsurpassable tact and skill in this Scene, and by her first exclamation She is slow to understand *Iachmo*; but the moment he makes his proposition plainly,—without an instant's delay, before a word of anger or surprise passes her lips, she calls for the faithful servant of her lord, to remove him who has insulted her and his friend's honor Then her indignation bursts from her, but again and again she interrupts its flow with 'What ho, *Pisano*!' She holds no question with him who made such a proposition to her, she enters into no dispute of why or wherefore, draws no contrast herself between her truth and her husband's falsehood she seeks nothing but the instantaneous removal of a man who has dared to attempt her chastity Not only does she refuse all consideration of the right or wrong of his proposition, all going into the metaphysics of the question, but the mere proposal changes, on the moment, all previous relations between her and the proposer, although they were established by her husband himself It is not until her pure soul, as quick to believe the good as it was slow to imagine ill, is quieted by the entire withdrawal

*Iach.* Let me my seruice tender on your lippes 168

*Imo.* Away, I do condemne mine eares, that haue  
So long attended thee. If thou wert Honourable 170  
Thou would'st haue told this tale for Vertue, not  
For such an end thou seek'st, as base, as strange .  
Thou wrong'st a Gentleman, who is as farre  
From thy report, as thou from Honor and  
Solicites heere a Lady, that disdaines 175

169 *Away,*] *Away!* Theob Warb et cet  
et seq 175 *Solicites*] *Solicitst* F<sub>2</sub>F<sub>3</sub> *Solicit'st*  
172 *seek'st,*] Ff, Rowe, Pope, Coll F<sub>4</sub> et seq  
Dyce, Sta Glo Cam *seek'st,* Theob

of *Iachimo's* advances, and the assignment of a comprehensible, though not excusable reason for them, that she ceases to call for him who is in some sort the representative of her husband

168 Let me my seruice, etc ] It seems a little strange that after Imogen's call for Pisanio, Iachimo should persist in his attempt and not take instant alarm. But he knew that a few minutes must certainly elapse before the servant could appear—in fact, he does not come at all—and from Imogen's imperative 'Away!' is it not to be inferred that he had actually drawn very close, his face almost touching hers, to tender the kiss. Possibly it is always so represented on the stage.—Ed

169 *condemne*] COLLIER (ed. II) This is amended to *contemn*, a much more forcible word, in the MS. 'Condemn' is certainly intelligible, but we cannot doubt that Shakespeare's expression was, 'I do contemn mine ears,' i. e., 'I do despise mine ears that have so long,' etc. [It is hardly worth while to discuss the needlessness of this change. COLLIER himself, after having adopted it in his Second Edition, deserted it in his Third.—Ed.]

172 *end thou seek'st, as base, as strange*] VAUGHAN I am not confident that this most obvious sense [as base as it is strange] is the right one. 'The base end' alluded to was in some senses not a 'strange' end. The line may mean, 'for such an end as you are aiming at, who are as low a fellow as you are foreign and unknown' Imogen has said to him, 'if thou wert honorable,' etc. She also says below of him 'a saucy stranger' [It is true enough that 'in some senses,' as Vaughan says, the end alluded to was not strange, but Imogen could not say that Iachimo was 'unknown' to her, he had brought high commendations from Posthumus. For a man, however, to make base advances to a Princess, already married, at a first interview, is certainly 'strange', it can hardly be a matter of common occurrence. It is hardly admissible to interpret 'strange' as *foreign*. In an unhappy hour Theobald substituted a semi-colon after 'seek'st,' for the comma of the Folio.—Ed.]

175 *Solicites*] One of WALKER'S valuable chapters (*Crit.*, II, 126) is devoted to examples where *s* is substituted for *st* in the second person singular of a verb, and chiefly in verbs ending in *t*, as in the present instance. I cannot but believe that this substitution was intentional wherever used, indeed, in some cases, the rhyme requires it. There is a notable instance when Hamlet addresses his father's ghost 'That thou, dead Corse Revisits thus the glimpses of the Moon,' where 'revisit'st thus' is almost unpronounceable. There is another example in this



Thee, and the Diuell alike. What hoa, *Pisano*? 176  
 The King my Father shall be made acquainted  
 Of thy Affault . if he shall thinke it fit,  
 A sawcy Stranger in his Court, to Mart  
 As in a Romish Stew, and to expound 180  
 His beaftly minde to vs , he hath a Court

178 *thy*] *this* Walker (Crt, u,  
 238)

*Affaule*] *insult* Coll conj

170 *to Mart*] *to match* Vaun

181 *to vs,*] *to us,* Han Var '73, Coll  
 Dyce, Sta Ktly, Glo Cam

present play, 'Thinking to barre thee of succession, as Thou refts me of my lands'—III, iii, 112, where, as in the present 'solicits,' I think the Folio should be followed Grammar is dearly purchased in poetry at the price of invincible cacophony—ED

178, 179 *thinke it fit, A sawcy Stranger*] VAUGHAN (p 382) The construction of this phrase, as appears by the punctuation, has been universally misunderstood In truth it means, 'if he shall think that it becomes a saucy,' etc, 'Fit' is a verb, not an adjective, and this view of it makes quite regular the otherwise awkward and abnormal infinitives 'to mart' and 'to expound' [The chief objection to this truly excellent interpretation, and chief though it be it is trifling, is the use of the subjunctive instead of the indicative *fits* Where no doubt is expressed, the indicative may follow an 'if' (see Abbott, § 363), and the punctuation of the Folio shows that the compositors, at least, accepted 'fit' as an adjective Dowden thinks that 'perhaps Vaughan may be right', and he adopts his interpretation so far as to omit the comma after 'fit' Vaughan is, I think, a little hasty in saying that the infinitives 'to mart' and 'to expound' are 'awkward and abnormal.' The instances in Shakespeare are many where the infinitive is used indefinitely (See ABBOTT, § 356)—ED]

180 *Romish*] STEEVENS asserts that 'Romish' in Shakespeare's time was used for *Roman*, and quotes three instances in proof He is, of course, correct in his assertion; it was so used, but had he quoted thirty examples, it would not have explained the use of the word here and by Shakespeare There is to this day a subtle atmosphere of nobility and grandeur surrounding the word 'Roman' Shakespeare had to use it many times, a glance at Bartlett's *Concordance* will show more than a column and a half of instances But the present word 'Romish' from Imogen's impassioned and indignant lips is full of scorn and contempt, and here, and here only, is it used by Shakespeare In '*sum curque* is our *Roman* justice,—substitute *Romish*, and mark the contempt'—ED

181 *His beaftly minde to vs*] R G WHITE (*Sh Scholar*, p 458) Here is an exquisite touch of the master's hand in a single pronoun Born a princess, she has given herself to *Posthumus*, a nameless man, as freely as if she were a peasant's daughter, and she is remarkable, with all her dignity, for her unassuming deportment, but the insult of *Iachimo* stings her into pride, and for the first and only time she takes her state and speaks of herself in the plural number She says, 'to expound his mind,' not to me, but 'to us' Mrs Jameson's delicate perception doubtless saw this, as well as the constrained brevity of Imogen's replies, even after she has admitted the excuses of *Iachimo*

He little cares for, and a Daughter, who 182  
 He not respects at all. What hoa, *Pyramo*?  
*Iach.* O happy *Leonatus* I may fay,  
 The credit that thy Lady hath of thee 185  
 Deferues thy trust, and thy most perfect goodnesse  
 Her affur'd credit. Blessed lue you long,  
 A Lady to the worthiest Sir, that euer  
 Country call'd his; and you his Mistris, onely  
 For the most worthiest fit. Giue me your pardon, 190  
 I haue spoke this to know if your Affiance  
 Were deeply rooted, and shall make your Lord,  
 That which he is, new o're. And he is one  
 The truest manner'd - such a holy Witch, 194

182 *a Daughter*] *Daughter* F<sub>3</sub>F<sub>4</sub>  
*who*] Dyce, Glo Cam Wh u  
*whom* Ff et cet

184 *fay*] Ff, Rowe, Pope, Han Cap  
*say*, Theob et cet

186 *trust*] Rowe, Pope, Theob  
 Warb Johns Sta Glo Cam *trust*,  
 Han et cet

187 *credit* *Blessed*] Cap Coll Dyce,  
 Glo Cam *credit*, *Blessed* F<sub>2</sub> *credit*,  
*blessed* F<sub>3</sub>F<sub>4</sub> *credit*, *blessed* Rowe, Han  
*credit*! *blessed* Pope et cet

187 *long*] *long*' Cap Var '78 et  
 seq

189 *his*] Ff, Rowe, Pope, Han  
 Coll *his*' Theob et cet

190 *most worthiest*] *most worthy* Pope,  
 Han

*fit*] Ff, Rowe, Pope, Coll Ktly  
*fit*' Theob et cet

194 *truest manner'd*] *truest-manner'd*  
 Var '73

*manner'd*] *manner'd*, Pope, +,  
 Cam

182 *who* He little cares for] Recent editors wisely retain this 'who,' characteristic as it is of Shakespeare and his times See also, 'who the King called,' III, iii, 96, 'To who'—IV, ii, 102

185 The credit that thy Lady hath of thee] ECCLES The confidence which she reposes in thee deserves an equal return on thy part, and thy unsullied virtue and integrity is the surest foundation for that confidence in her—or possibly, 'credit' may signify the good opinion which you entertain of her

189 Country call'd his] That is, called its own

190 most worthiest] For instances of double comparatives and double superlatives, see, if need be, ABBOTT, § 11

191 Affiance] MURRAY (*N E D*, s v 3) The pledging of faith, solemn engagement, especially, the plighting of troth between two persons in marriage, a marriage contract

193, 194 one The truest] ABBOTT (§18) 'one' is used for *above all* in Elizabethan English with superlatives

194 a holy Witch] WALKER (*Crit*, ii, 88) 'Witch' in the sense of a male sorcerer, or without any specific reference to sex, frequently occurs in the old writers [whereof many examples follow, among them the present passage. In *Wint Tale*, an example which Walker did not note, Leontes calls Paulina a 'witch,' and to add to it an especial roughness calls her a 'mankind witch' Walker concludes his article with a quotation from Minshew's *Guide Into the Tongues*, 1617 (s. v 'Coniura-

That he enchants Societies into him .

195

Halfe all men hearts are his

*Imo.* You make amends.

*Iach* He sits 'mong't men, like a defended God,

198

195 *into*] Ff, Rowe, Pope, Theob  
Warb Johns Dyce, Sta Ktly, Glo  
Cam *unto* Han et cet

Theob u et seq

198 'mongst] *mongst* F<sub>2</sub> *amongst*  
F<sub>3</sub>F<sub>4</sub>, Rowe 1 'mong Theob u, Warb  
Johns

196 *men*] *mens* Ff, Rowe, Pope,  
Theob 1, Han *mens'* Var '73 *men's*

*defended*] *descended* Ff et seq

tion') where the difference is set forth 'betueene Conjuracion, Witchcraft, and Inchantment',—'the *Coniurer* seemeth by prayers and inuocation of *Gods* powerfull names, to compell the *Duell* to say or doe what he commandeth him, The *Witch* dealeth rather by a friendly and voluntarie conference or agreement betueene him or her and the *Duell* or *Familiar*, to haue his or her turne serued in *lieu* or stead of blood, or other gift offered vnto him, especially of his or her soule, So that a *Coniurer* compacts for curiositie to know secrets, and work maruels, and the *Witch* of meere malice to doe mischiefe And both these differ from *Inchanters* or *Sorcerers*, because the former two haue personall conference with the *Duell*, and the other meddles but with *Medicines* and ceremoniall formes of words called *Charmes*, without appantion' Walker quotes only a portion of the foregoing, but the whole of it seems interesting —CHURTON COLLINS (Note in *The Pinner of Wakefield*, III, II, 703) quotes from Latimer 'We run hither and thither to witches or sorcerers whom we call wise men'—*Sermons preached in Lincolnshire*, V (ed not given) In my edition of 1572, however, this passage runs, 'we runne hither and thither to wyssardes, or sorcerers, whome we call wyse men'—Fol 98, *verso* The foregoing note is reprinted from Commentary on *Ani & Cleop*, I, ii, 42, of this edition —Ed ]

195 he enchants] That is, as a Witch —MALONE So, in Shakespeare's *Lover's Complaint* 'That he did in the general bosom reign Of young of old, and sexes both enchanted Consents bewitch'd, ere he desire, have granted'

195 *into*] DYCE There are other passages in these plays where our author (like the writers of his day) uses 'into' for *unto*

196 Halfe all men hearts are his] It will be deemed, possibly, a flagrant instance of 'Foholatry' to suggest that we should not too hastily change 'men hearts' into 'men's hearts' Yet may not something be pleaded in its favour? Shakespeare could hardly say all 'male hearts' nor all 'man-hearts' And yet is it not the idea which he intended to convey that 'half of all men who have manly hearts are his'? It is because they are 'men' that they sympathise with Posthumus, not because they have hearts —Ed

198 defended God] UPTON (p 220), whose laudable zeal it was to prove that Shakespeare, bred in a learned age, was equal in learning with his contemporaries, here points out that 'there is no less learning than elegance in this expression' The Greeks called a 'descended God' *καταβάρης*, and that Jupiter was peculiarly worshipped as such 'Agreeable to this opinion, Paul and Barnabas were thought by the people of Lycaonia to be *descended Gods*'—*Acts*, xiv. 11 —CAPELL (p 106) This very learned allusion never enter'd into the head of the Poet —PORTER and CLARKE There is some appropriateness in the unusual adjective 'defended God,'

He hath a kinde of Honor sets him off,  
 More then a mortall seeming. Be not angrie 200  
 (Most mighty Princeffe) that I haue aduentur'd  
 To try your taking of a false report, which hath  
 Honour'd with confirmation your great Iudgement,  
 In the election of a Sir, so rare,  
 Which you know, cannot erre The loue I beare him, 205  
 Made me to fan you thus, but the Gods made you  
 (Vnlike all others) chaffelesse Pray your pardon  
*Imo* All's well Sir  
 Take my powre i'th' Court for yours  
*Iach.* My humble thanks. I had almost forgot 210  
 T'intreat your Grace, but in a small request,  
 And yet of moment too, for it concerns  
 Your Lord, my selfe, and other Noble Friends 213

199 Honor] F <sub>2</sub> honour F <sub>3</sub> F <sub>4</sub>	208, 209 One line Rowe et seq
202 your taking of a] you with a Han	209 i'th' uik' F <sub>2</sub> F <sub>3</sub> i'the Cap et seq
you by a Cap your taking a Steev	211 T'intreat] Ff, Rowe, +, Coll
Var '78 your taking, a Knt your	Dyce u, iii To intreat Cap et cet
taking of Vaun	212 concerns] Ingl u concerns,
Sir, so rare,] sir so rare, Var '78	F <sub>2</sub> concerns, F <sub>3</sub> concerns F <sub>4</sub> et cet
et seq	213 Lord,] Ff, Dyce, Coll u, Sta
rare,] rare F <sub>2</sub>	Lord, Rowe et cet

meaning that he sets aloof from others, defended as a God from mortal contact or degradation by the *Honor* that sets him off So royalty was set off by sitting apart, fended off from rude contact, on a dais or at a table by itself A 'descended' God is not thought of readily as sitting, but as alighting Hence we suspect that 'defended' was intended, and the 'correction ["descended"] is really a corruption'

200 More then a mortall seeming] CAPELL (p 106) 'Honor' in the line before this, is dignity of carriage and thinking, and that such as seem'd more than 'a mortal one,' or than might belong to a mortal, the expression were less ambiguous, if we read—'more than a mortal's,' or, 'more than of mortal'

202-204. which hath . . . a Sir, so rare] ECCLES and others have given profuse paraphrases of these lines, they seem to me superfluous Language can hardly be less obscure than the original The only point wherein there seems to lie any doubt is the antecedent to 'which', it has been taken as 'false report' Is it not rather the trial of Imogen's fidelity by a false report?—Ed

205 Which you know, cannot erre] That is, you yourself know your judgement of your husband's character cannot be mistaken

212, 213 for it concerns Your Lord,] H INGLEBY (*Rev ed*) Editors have, without sufficient justification, placed a stop at 'Lord' instead of at 'concernes,' as in the Folio 'It concerns' is equivalent to 'it concerns you,'—it is your business We find exactly the same use in *Wint Tale*, III, ii, 85 'Which to deny concerns more than avails,' where *you* is similarly understood. As Posthumus is mixed up

Are partners in the bufineffe.

*Imo.* Pray what is't? 215

*Iach* Some dozen Romanes of vs, and your Lord  
(The best Feather of our wing) haue mingled fummess  
To buy a Present for the Emperor  
Which I (the Factor for the reft) haue done  
In France : 'tis Plate of rare deuice, and Iewels 220  
Of rich, and exquisite forme, their valewes great,  
And I am fomething curious, being strange  
To haue them in safe stowage May it please you  
To take them in protection.

*Imo* Willingly 225  
And pawne mine Honor for their safety, since  
My Lord hath interest in them, I will keepe them  
In my Bed-chamber. 228

217	(The best] Best Pope, +	Th'best	seq
Cap			222 strange] strange, Ff et seq
220	deuice,] deuice, Vaun		224 protection] Ff, Rowe, Pope,
221	forme,] form Coll form, Cap		Var '73 protection? Theob et cet
et seq			226 safety,] F <sub>3</sub> F <sub>4</sub> Rowe safely, F <sub>2</sub>
	valewes] values F <sub>3</sub> F <sub>4</sub> value's		safety Pope, + safety Cap et cet
Coll u, m, Ktly			228 Bed-chamber] F <sub>4</sub> Bed chamber
	great,] Ff, Coll great, Rowe et		F <sub>2</sub> Bed chamber F <sub>3</sub>

in this business, it naturally concerns Imogen, and the change of punctuation, be it noted, still leaves something to be desired [In addition to this instance from *The Wint Tale*, SCHMIDT (*Lex*) gives a second, where 'concern' is used intransitively, from *Love's Lab L* 'deliver this paper into the royal hand of the king, it may concern much'—IV, u, 146 To these two instances the present should unquestionably be added as a third, and if so, it is not necessary to suppose that you is understood, it means simply, 'for it is of much importance,' thereby justifying the assertion that the request, though small, was yet of moment This just adherence to the Folio by H. Ingleby obviates the necessity of the semi-colon after 'Lord' in the next line, which was placed there by Rowe and adopted by every subsequent editor, except Dyce, Collier (ed u), and Staunton, who retained the comma of the Folio, 'Lord,' and remarked that 'who' or 'that' has to be supplied before 'Are partners,' etc, which is presumably what H. Ingleby refers to in his concluding remark that the modern punctuation 'still leaves something to be desired'—Ed ]

222 curious] This has been defined as *careful, accurate, scrupulous, particular, anxious*, and *painstaking* The 'curious' student may, therefore, take his choice.—Ed

222 strange] HALLIWELL That is, being a stranger So in Lyly's *Euphues and his England*, 1623, '—at the last they came to London where they met with diuers strangers.'

228 In my Bed-chamber] OHLE (p 65) in an exhaustive discussion of the

*Iach.* They are in a Trunke  
 Attended by my men I will make bold 230  
 To fend them to you, onely for this night :  
 I must aboord to morrow.

*Imo.* O no, no.

*Iach* Yes I beseech or I shall short my word  
 By length'ning my returne. From Gallia, 235  
 I croft the Seas on purpose, and on promise  
 To see your Grace.

*Imo.* I thanke you for your paines .  
 But not away to morrow.

*Iach* O I must Madam. 240

229 *Trunke*] *Trunk* F<sub>3</sub>F<sub>4</sub>, Rowe,  
 Pope, Han *trunk*, Theob et seq  
 230 *men*] *man* Elze  
 231 *night*] *night* Knt *night*, Coll  
 232 *aboord*] *aboard* F<sub>3</sub>F<sub>4</sub> *a-board*  
 Var '73  
*to morrow*] F<sub>4</sub> *to morrow*,  
 F<sub>2</sub>F<sub>3</sub>

233 *O no*] Ff, Rowe, + *O' no*,  
 Coll 1, III *Oh' no*, Coll II *O, no*, Cap

et cet

234 *beseech*] *beseech* you Rowe, +

236 *purpose*,] *purpose* Dyce, Sta  
 Glo Cam

239 *to morrow*] Ff, Rowe, Cap *to-*  
*morrow?* Pope, +, Varr Mal Varr  
 Coll *to-morrow'* Knt, Dyce, Sta Glo  
 Cam

240 *O I*] F<sub>2</sub>F<sub>3</sub>, *I* Pope, Han *O' I*  
 Coll 1, III *Oh, I* Coll II *O, I* F<sub>4</sub> et cet

sources of the Plot, criticises the introduction of the trunk into the story. It was well enough in the early versions of the story, because the scene was laid among the common people, but here in Shakespeare's version the characters are of the highest nobility. 'The trunk is, therefore, unnecessary, nay, unbecfitting. By virtue of his letter of introduction, Iachimo had received a free admittance to Imogen's presence. He petitions that he should bring the trunk to her, she at once voluntarily offers to take it into her bed-chamber. But this offer of hers, with its specific place of concealment at once arouses the suspicion of a spectator at the improbability of any predetermined scheme, for Iachimo himself had forgotten the main item of his petition, namely, that the trunk should find a place of concealment in her bed-chamber. His scheme would have utterly failed had not Imogen come to his aid. No original narrator of the story could have made so clumsy an intrigue. It is clear, therefore, that both Iachimo and Imogen were well-drilled actors who had, in some way or other, read or heard the Italian novel.' Beneath Ohle's humour there lies the question more or less serious, as to what would have been Iachimo's course had Imogen not made the offer of her bed-chamber, Shakespeare foresaw this difficulty, I think, and, therefore, it is that Iachimo dwells on the interest Posthumus had in the safekeeping of the imperial presents, and it is this fact that prompts Imogen's offer.—Ed

234 *short my word*] SCHMIDT (*Lex*) That is, to take from, to impair, to infringe (antithetically). [The present passage is Schmidt's only example of its use with this meaning. 'Short' as a verb occurs in 'Short, night, tonight, and length thyself tomorrow'—*Pass. Pulg*, 210, but this bears a different signification.—Ed]

Therefore I fhall befeech you, if you pleafe 241  
 To greet your Lord with writing, doo't to night,  
 I haue out-ftood my time, which is materiall  
 To'th'tender of our Prefent.

*Imo.* I will write 245  
 Send your Trunke to me, it fhall fafe be kept,  
 And truly yeelded you you're very welcome. *Exeunt.*

244 *To'ih'*] F<sub>2</sub> *To ih'* F<sub>3</sub>F<sub>4</sub>, Rowe, Han  
 + *To the* Cap et seq 247 *you're*] F<sub>1</sub>, Rowe, +, Cap Coll  
 245 *write*] *write* Cap et seq Dyce, Glo Cam *you are* Var '73 et  
 246 *me,*] *me*, Cap et seq cet  
*fafe be*] *be fafe* F<sub>3</sub>F<sub>4</sub>, Rowe, Pope, Exeunt] Fxeunt F<sub>2</sub>

243 out-stood] COLLIER (ed 11) In the MS it is *outstay'd*, and perhaps the line was sometimes so delivered, but alteration would be unadvisable It may be added that in short-hand '*outstood*' and *outstay'd* would be spelt with the same letters

246 Send your Trunke to me] HORN (IV, 162) We must bear in mind that Imogen cannot possibly be as fortunate as we are, who can, at any time, from any moderately sized circulating library, reap such a harvest of the knowledge of human nature that we can hardly carry it *We* would assuredly *not* have taken Iachimo's trunk into our bed-chamber, simply because *we have read* Boccaccio and Shakespeare, which poor Imogen cannot very well have done

246 it shall safe be kept] WALKER (*Crit*, II, 247) I am not *quite* sure that we ought not to read, 'it shall *be safe kept*' [Walker was evidently unaware he had been long anticipated in this change See *Text Notes*]

247 yeelded you you're very welcome] BR NICHOLSON (*N & Q*, VII, II, 23) suggests a dash after 'you,' because 'Iachimo, like a true courtier, and as a private gentleman answering a princess, acknowledges her gracious assent to his request by a low bend of the knee or head, perhaps even kisses her hand, for most dutiful observance is now his cue And it is to this that she replies, 'You're very welcome,' that is, as the hearer likes, either generally welcome to the court, or to this granted assent, or to both

247 Exeunt] HAZLITT (p 5) Imogen's readiness to pardon Iachimo's false imputations and false designs against herself is a good lesson to prudes, and may show that where there is a real attachment to virtue, it has no need to bolster itself up with an outrageous or affected antipathy to vice

*Actus Secundus. Scena Prima**Enter Clotten, and the two Lords*

*Clot.* Was there euer man had such lucke? when I kist  
the Iacke vpon an vp-cast, to be hit away? I had a hun-  
dred pound on't and then a whorson Iacke-an-Apes, 5  
must take me vp for fwearing, as if I borrowed mine  
oathes of him, and might not spend them at my pleasure

1 What got he by that? you haue broke his pate  
with your Bowle

2. If his wit had bin like him that broke it it would 10  
haue run all out

1	Scena Prima] Scene II Eccles	Sta Coll III, Glo Huds Cam
	Scene The Palace Rowe 1 A	5 <i>Iacke-an-Apes</i> ] <i>jacksonapes</i> Cap et
	Palace Rowe II Cymbeline's Palace	seq
	Pope Court before the Palace Cap	8, 10, etc 1 2] 1 Lord 2 Lord, etc
	2 the two Lords] Ff two Lords	Rowe
	Rowe et cet the two lords, as from	10 [Aside Theob
	the Bowling-alley Coll MS	<i>had</i> ] <i>had not</i> Kinnear
	4 <i>Iacke vpon an vp-cast, 10</i> ] <i>jack,</i>	<i>him</i> ] <i>his</i> Han Cap
	<i>upon an up-cast to Knt, Dyce, Sing</i>	

1 Actus Secundus] ECCLES The time is the evening of the same day continued, and, perhaps, pretty far advanced The sport of bowling, however, must be pursued in the open air and by daylight, and Clotten appears to have but lately retired from the scene of his amusement—DANIEL still continues Day 3

3, 4 I kist the Iacke vpon an vpcast,] JOHNSON He is describing his fate at bowls The 'jack' is the small bowl at which the others are aimed He who is nearest to it wins 'To kiss the jack' is a state of great advantage—STEEVENS The expression frequently occurs in the old comedies So, in *A Woman Never Vex't*, by Rowley, 1632 'Yon city bowler has kissed the mistress at the first cast'—[IV, 1]—MURRAY (*N. E. D.*, s v, Jack 18) quotes the present passage as an illustration that the 'Jack' is 'a smaller bowl, placed as a mark for the players to aim at' Also from Taylor, the Water Poet's Comedy, *Wat and Worth* (*Works*, II, 193) 'The which they ayme at hath sundry names and Epithets, as a Blocke, a Jacke, and a Mistns'—M MASON (p 325) Clotten means to lament his ill-fortune in being hit away by an 'upcast when he kissed the jack' The line should, therefore, be pointed thus 'When I kissed the jack, upon an upcast To be hit away'—[KNIGHT adopted this punctuation, because, as he said, 'the *jack* was *kissed* by Cloten's *bowl*, and the *up-cast* of another bowler *hit it away*' But is any change necessary? Might not an opponent's upcast make Cloten's bowl kiss the jack quite as easily as drive it away? Dowden thinks that the punctuation of the Folio may be right and that the 'upcast' was made by Clotten himself, and not by his opponent Whatever obscurity may surround the phrase, is hardly worth the time spent in removing it—ED ]

6 must take one vp] SCHMIDT (*Lex*, 9) That is, rebuke, rate, scold

10, 11 it would haue run all out] That is, because it was so thin, watery, and so little of it



*Clot.* When a Gentleman is difpos'd to fweare: it is 12  
not for any fanders by to curtall his oathes. Ha?

2. No my Lord, nor crop the eares of them.

*Clot.* Whorfon dog. I gaue him fatisfaction? would 15  
he had bin one of my Ranke

2. To haue fmell'd like a Foole.

*Clot.* I am not vext more at any thing in th'earth: a  
pox on't. I had rather not be fo Noble as I am they dare 20  
not fight with me, becaufe of the Queene my Mo-  
ther · euery Iacke-Slaue hath his belly full of Fighting,  
and I muft go vp and downe like a Cock, that no body  
can match

2 You are Cocke and Capon too, and you crow 24

13 *standers by*] *standers-by* Pope et  
seq *stander-by* Walker (Crit, 1, 245)  
*curtall*] F<sub>2</sub> *curtal* F<sub>3</sub> *curtail*  
F<sub>4</sub>

*oathes* Ha? Ff, Rowe, +  
Var '73. *oaths*, ha? Coll Dyce, Sta  
Glo Cam *oaths* Ha? Cap et cet

14 2 *No nor them*] 1 Lord *No*  
*my lord* 2 Lord *Nor them* [Aside  
Johnson conj, Ran

15 *dog*] *dog!* Rowe et seq  
*gaue*] *gve* Ff et seq

16 *bin*] *been* F<sub>4</sub>

17 [Aside Pope

17 *smell'd*] *smelt* F<sub>3</sub>F<sub>4</sub> et seq  
18 *th'earth*] F<sub>2</sub> *the earth* F<sub>3</sub>F<sub>4</sub>,  
Glo Cam *the earth* Coll *the earth*,—  
Rowe et cet

21 *belly full*] *belly-full* Cap Sta  
*Belly fully* Rowe n. *bellyful* Dyce,  
Glo Cam

24 [Aside Rowe  
*Cocke and Capon*] F<sub>2</sub> Mal Steev  
Knt, Coll Sing Dyce, Sta Glo Cam  
*a cock and capon* Cap Var '03, '21 *a*  
*Cock and a capon* F<sub>3</sub>F<sub>4</sub> et cet  
*crow*] *crow*, Theob et seq

13, 14, 16, 17, *curtall* *crop* *Ranke* . *smell'd*] All this cheap punning and quibbling is unworthy of Shakespeare, and so, indeed, is the whole scene, if he ever wrote it, whereof there may be a doubt. It is dramatically necessary, however, that a scene, preferably light and airy, should intervene between Iachimo's failure and his success. His estimate of Shakespeare's fertility of invention must be low indeed, who does not know that Shakespeare could have devised some scene better than this, and one which could at the same time have informed us that Iachimo's visit was not unknown at Court, which seems to be all that the present scene accomplished.—Ed

13 Ha] Thus Shylock says, 'What says that fool of Hagar's off-spring? ha? Where, as here, I think we should pronounce it 'Hey'?—Ed

15 I gaue him satisfaction?] In order to retain the interrogation, all editors have adopted 'gave' of the Ff. The Cam Ed records a suggestion by BR NICHOLSON which retains 'gave,' but changes the interrogation into an exclamation, for the better, I think. Cloten had given satisfaction by an ignoble blow on the pate with a bowl, and in these words exults in it, but immediately wishes that the jackanapes had been one of his own rank that he might have fought and wounded him. I suppose that this was Nicholson's idea, I do not know where his explanation of the suggestion is to be found.—Ed

24. *Capon*] MURRAY (*N E D*, s v l c) As a type of dullness, and a term of

Cock, with your combe on.

25

*Clot.* Sayest thou ?

2. It is not fit you Lordship should vndertake euery Companion, that you giue offence too

*Clot.* No, I know that but it is fit I should commit offence to my inferiors

30

2 I, it is fit for your Lordship onely.

*Clot.* Why fo I fay

1. Did you heere of a Stranger that's come to Court night ?

*Clot* A Stranger, and I not know on't?

35

2. He's a strange Fellow himfelfe, and knowes it not.

1. There's an Italian come, and 'tis thought one of *Leonatus* Friends

*Clot* *Leonatus* ? A banisht Rascall; and he's another, whatfoeuer he be Who told you of this Stranger ?

40

1. One of your Lordships Pages.

*Clot* Is it fit I went to looke vpon him ? Is there no derogation in't ?

2. You cannot derogate my Lord.

44

25 *your combe on*] *your cap-on* Ran  
conj

26 *Sayest*] *Say'st* Rowe, +, Var '73

27 2] 1 Lord Johns

*you*] *your* F<sub>3</sub>F<sub>4</sub>

28 *Companion*,] Ff, Rowe, +  
*too*] F<sub>1</sub>

31 I,] *Ay*, Rowe Om Johns

34 *night?*] *to night* Ff *to night?*  
Rowe

36 [Aside Theobald

37 *thought*] *though* F<sub>2</sub>

38 *Leonatus*] Ff *Leonatus's* Rowe,  
+, Var '73 *Leonatus' Cap* et cet

39 *another*,] *another* F<sub>2</sub>

40 *whatfoeuer*] F<sub>2</sub> *wheresoeuer* F<sub>3</sub>F<sub>4</sub>,  
Rowe, Pope *whosoever* Han Cap

43 *derogation*] F<sub>1</sub>

44 2] 1 Lord Johns Var Mal  
Steev Varr Knt, Coll

reproach 1551 T Wilson, *Logike*, 11 'Some [men] are capones by kinde, and so blunt by nature, that no arte at all can whet them' 1590 *Com of Err*, III, 1, 32 'capon, coxcomb, idiot, patch!'

25 *with your combe on*] JOHNSON The allusion is to a fool's cap, which hath a *comb* like a cock's—STAUNTON A *cock's comb* was one of the badges of the household fool, and hence the compound became the synonym for *simpleton*

28 *Companion*] JOHNSON The use of 'companion' was the same as of *fellow* now It was a word of contempt

29, 30 *commit offence*] This bears, at times, a coarse meaning It is in reference to this meaning that the Second Lord levels his sarcasm in the next line The phrase 'do no offence' occurs in the exquisite Song by the Fairies in *Mid N Dream*, II, ii, 23—ED

44 *derogate*] MURRAY (*N E D*, s v 6 *intrans*) To do something derogatory

*Clot.* Not easily I thinke.

45

2 You are a Foole graunted, therefore your Issues being foolish do not derogate

*Clot.* Come, Ile go see this Italian · what I haue lost to day at Bowles, Ile winne to night of him. Come go

2. Ile attend your Lordship

*Exit*

50

That such a craftie Diuell as is his Mother

Should yeild the world this Affe : A woman, that

Beares all downe with her Braine, and this her Sonne,

Cannot take two from twenty for his heart,

Aud leaue eightene. Alas poore Princeffe,

55

Thou diuine *Imogen*, what thou endur'ft,

Betwixt a Father by thy Step-dame gouern'd,

A Mother hourelly coyning plots : A Wooer,

More hatefull then the foule expulsion is

Of thy deere Husband. Then that horrid Act

60

Of the diuorce, heel'd make the Heauens hold firme

46 [Aside Pope

47 *foolish*] *F*<sub>2</sub> *foolish*, *F*<sub>3</sub>*F*<sub>4</sub> Rowe,

Pope, Cap et seq

49 *Bowles*] *bowls* Knt, Dyce, Glo

Cam

*Come*] *Come*, Cap et seq

50 *Exit*] *Exit* Glov Rowe *Exit*

Cloten and 1 Lord Cap

50, 51 2 *Ile That*] 1 Lord *I'll*

2 Lord *That* Elze, 305

51 25] Om Pope, +, Cap Varr

Mal Rann

52 *yeild*] *F*<sub>2</sub>

*Affe*] *ass*! Cap et seq

54 *twenty for*] *twenty, for* Dyce, Coll

11, Sta Glo Cam

55 *Princeffe*] *princess*! alas, Ktly

58 *plots*] *plots*, Glo Dyce 11, 11, Cam

59 *expulsion*] *expulsion* *F*<sub>1</sub>, Capell's

Copy, ap Cam

60 *Husband Then*] *husband, Then*

*F*<sub>2</sub> *husband, then* *F*<sub>3</sub> *husband From*

Knt *Husband, than* *F*<sub>4</sub> et cet

61 *diuorce, heel'd make the*] *F*<sub>1</sub>

*diuorce—he'll make the* Rowe, Pope

*diuorce he'd make—The* Theob Glo

*diuorce hell made The* Han *diuorce*

*Hell-made The* Warb *diuorce he'd*

*make, the* Knt *diuorce he'd make!*

*The* Cap et cet (subs)

to one's rank or position (Cf French *déroger*, *déroger à noblesse*, to do anything entailing loss of the privileges of nobility) [The present passage is quoted]

46 Issues] DOWDEN That is, what proceeds from you, your acts, with a play on issues meaning offspring Compare *Jul Cæs*, III, 1, 294 'the cruel issue of these bloody men'

51 That such a craftie] SCHMIDT (*Lex*, s. v. 'That,' conj 1) gives many examples where 'that' is used 'when the principal sentence is omitted, and the subordinate clause (with *should*) express indignant surprise.' The omission here is, possibly, some such phrase as *can it be possible, who would believe*, etc.—Ed

56 Thou diuine Imogen] ROLFE 'Divine' is accented on the first syllable, because preceding the noun [Not of necessity, in the present case, iambic metre admits of a choramb in the first two feet—Ed]

60, 61 Then that horrid Act of the diuorce, heel'd make the Heauens hold firme] THEOBALD I dare be positive, I have reformed the pointing and by

The walls of thy deere Honour. Keepe vnshak'd 62  
 That Temple thy faire mind, that thou maist stand  
 T'envoy thy banish'd Lord · and this great Land *Exeunt* 64

*Scena Secunda.*

*Enter Imogen, in her Bed, and a Lady*

*Imo* Who's there? My woman. *Helene?* 3

62 <i>Honour</i> ] F <sub>4</sub> honor F <sub>2</sub> F <sub>3</sub> honour, Rowe et seq	A magnificent Bedchamber, in one part of it a large Trunk Rowe
64 <i>T'envoy</i> ] Ff, Rowe, +, Coll Sing Ktly <i>To envoy</i> Cap et cet	2 Enter ] Imogen is discover'd reading in Bed, a Lady attending Rowe
<i>Lord</i> ] Ff, Rowe, Pope lord Dyce, Glo Cam lord, Theob et cet	3 woman Helene? ] F <sub>2</sub> woman, Exeunt ] Exit Cap <i>Helene?</i> Coll woman <i>Helene?</i> F <sub>3</sub> F <sub>4</sub> et cet
1 <i>Scena Secunda</i> ] Scene III Eccl	

that retrieved the true sense 'This wooer,' says the speaker, 'is more hateful to her than the banishment of her lord, or the horrid attempt to make that banishment perpetual by his marrying her in her lord's absence' Having made this reflexion, he subjoins a virtuous wish, that Heaven may preserve her honour unblemished, and her to enjoy her husband back and her rights in the Kingdom [See *Text Notes* This punctuation with its consequent interpretation is one of Theobald's happy emendations, and has been followed, substantially, from that day to this, the exceptions are HANMER, Warburton, and Knight, the last believes that a 'clearer sense is attained by the change of "Then that horrid act" to "From that horrid act," than by altering the construction of the sentence The Lord implores that the honour of Imogen may be held firm, to resist the horrid act of the divorce from her husband which Cloten would make'—VAUGHAN (p 387) would retain the 'Then' in 'Then that horrid Act,' and emphasize it, and he may be right 'The wooer,' he says, could not be 'more hateful' than the 'horrid act' by which he would 'divorce' Imogen from her husband 'Then' introduces a final and crowning misery and the prayer to 'Heavens'—THISELTON (p 17) Divorces were under the jurisdiction of the Spiritual Courts and were allowed only within certain clearly defined limits The 'Act' is here the judicial Act, as we might say 'the Desire' In modern style the comma after 'divorce' would be represented by a note of exclamation

1 *Scena Secunda*] ECCLES The time,—midnight, succeeding the same day—INGLEBY In the course of this lovely scene one is frequently reminded of passages in the Second Act of *Macbeth*, a fact which may be of use in determining an earlier date (1606) for parts of this play. One would naturally infer that this scene was written while *Macbeth*, II, 1, II, and III were fresh in the writer's mind There is little else to be done, in the way of comment, but to note some of these resemblances—lines 5, 6, Cf *Macb*, II, 1, 3 'Ban How goes the night, boy? Fle The moon is down I have not heard the clock Ban. And she goes down at twelve' Lines 12–15 Cf *Ibid*, 6–9 'A heavy summons lies like lead upon me Merciful powers! Restrain in me the cursed thoughts that nature gives way to in repose!' Lines 17, 18 Cf *Ibid*, II, II, 38 'Sore labour's bath' Lines 18, 19 Cf *Ibid*, II, I, 55, 56 'With Tarquim's ravishing strides, towards his

*La.* Please you Madam

*Imo* What houre is it?

*Lady.* Almost midnight, Madam

*Imo* I haue read three houres then :

Mine eyes are weake,

Fold downe the leafe<sup>1</sup> where I haue left , to bed.

Take not away the Taper, leaue it burning :

And if thou canst awake by foure o'th'clock,

I prythee call me : Sleepe hath seiz'd me wholly.

To your protection I commend me, Gods,

From Fayries, and the Tempters of the night,

Guard me beseech yee.

*Sleepes.*

*Iachmo from the Trunke.*

*Iach* The Crickets sing, and mans ore-labor'd sence

4 *Madam* ] *Madam*—Rowe, +  
5 *houre*] *houe* F<sub>1</sub> Capell's copy,  
ap Cam

7, 8 One line Rowe et seq

7 *then*] *then* Coll

8 *weake,*] *weak* Cap et seq

9 *bed*] F<sub>2</sub> Johns Var '73, Coll  
bed F<sub>3</sub>F<sub>4</sub>, Rowe, Pope, Theob Han

bed Cap et seq

11 *o'th'*] *o'the* Cap et seq

12 *me*] *me*—Rowe, Pope, Han

Warb *me* Johns et seq.

12 *seiz'd*] *seiz'd* Ff

[Exit Lady Rowe et seq

13 *Gods,*] Ff, Rowe *gods*, Pope, +,

Cap Var '73 *gods!* Var '78 et cet

15 *me*] *me*, F<sub>4</sub> et seq

*ye*] *ye!* Han Cap et seq

16 *Iachmo*] *Iachmo* rises Rowe

*Iachmo* comes Coll 1 Enter *Iachmo*

*mo* Coll 11 *Iachmo* rises out of the

trunk Coll 11

design Moves like a ghost' Lines 28, 29 Cf *Ibid*, II, 11, 118 'His silver skin laced with his golden blood' Line 37 Cf *Ibid*, II, 11, 81 'Shake off this downy sleep, death's counterfeit' Add to these the slight resemblance in the mention of 'heaven' and 'hell' at the end both of this scene and of *Macb*, II, i

14. From Fayries, and the Tempters of the night] RITSON (p 27) Fairies are supposed by some to have been malignant, but this, it may be, was mere calumny, as being utterly inconsistent with their general character, which was singularly innocent and amiable. It must have been the *Incubus* (now called the *nightmare*) Imogen was so afraid of [Steevens, Dyce, Ingleby, and others have referred to Banquo's words as here parallel to Imogen's or, at least, suggestive of hers, which is to me more than doubtful In Banquo's mind dark suspicions of Macbeth were rising, he himself tells Macbeth that the night before he had dreamt of the Witches and of the verification thus far of their prophecies, such 'cursed thoughts' he prays may not again visit him when his reason is not alert to dispel them That Imogen couples the tempters of the night with fairies shows how innocent and pure was the temple of her fair mind That she and Banquo both prayed before going to sleep seems to be the sole point of resemblance—Ed]

17 *Iach.*] MORELY (p 293) Mr Anderson's bedroom scene, spoken throughout in an oppressively ostentatious stage-whisper, is an intolerable blunder Does he suppose that Shakespeare's soliloquies are pieces of mere realism, representing the defects of people who can't keep their tongues still even when they are alone?

Repaires it felfe by rest . Our *Tarquine* thus 18  
 Did softly presse the Rushes, ere he waken'd  
 The Chastite he wounded. *Cytherea*, 20  
 How brauely thou becom'st thy Bed,fresh Lilly,  
 And whiter then the Sheetes . that I might touch,  
 But kisse, one kisse. Rubies vnparagon'd, 23

20 *Cytherea*,] *Cytherea*! Eccl Ktly

21 *Bed,fresh Lilly*,] Ff *Bed' fresh*  
*lilly*, Rowe,+ Var '73 *bed, fresh*  
*lily*, Glo *Bed' fresh lilly*! Cap Var

'78 et seq

22 *Sheetes touch*,] Ff *Sheets!*  
*touch*, Rowe,+ *sheets! touch!* Cap

et cet

23 *kisse, one kisse*] Ff, Ingl *kiss*,  
*one kiss*—Rowe,+ *kiss, one kiss!*  
 Cap et cet *kiss one kiss!* Vaun *kiss!*  
*one kiss!* John Hunter

[Kissing her Cap Coll in  
 (MS)]

In all the soliloquies,—and Iachimo's part in Imogen's bedroom is especially and most necessarily of this sort,—we are supposed only to be following a train of secret thought. We can thus, by slight exercise of imagination, pass into the innermost recesses of the mind depicted for us, watch its secret workings, and look for the mainspring of its action. It would be the densest stupidity to suppose that Iachimo uttered a sound he could suppress while he was at his base work around the sleeping Imogen. Let his part here be unostentatiously spoken, and we understand well enough that, in the usual way, we are enabled to penetrate to the thoughts that direct his silent action. But let it all be ostentatiously whispered, and we have the foolish spectacle of Iachimo, with a tongue too loosely hung, making noise enough to wake fifty Imogens, and huskily struggling to keep his importunate hissing and breathing as much as he can below the standard of an engine blowing off its steam. The laboured stage-effect hopelessly runs the illusion of the scene.

17 *The Crickets sing*] When Macbeth, in a frenzy of terror, after murdering Duncan asks Lady Macbeth if she heard no noise, she, in order to give a proof of the deepest silence, replies, 'I heard the owl scream and the crickets cry.' Thus, here, Iachimo, in three words, hushes the chamber into a silence so profound that the chirp of a cricket is audible. And, in 'man's oer-laboured sense repairs itself by rest,' thus quiet and repose are extended to the whole house. So also Macbeth's 'now o'er the one half-world nature seems dead'—ED

18 *Our Tarquine*] JOHNSON The speaker is an Italian

19 *Did softly presse the Rushes*] JOHNSON It was the custom in the time of our author to strew chambers with rushes, as we now cover them with carpets, the practice is mentioned in *Caraus de Ephemera Britannica*. [A needless, and, I fear, pedantic reference. Shakespeare himself is an all-sufficient authority for the custom. Thus, Romeo says 'let wantons light of heart Tickle the senseless rushes with their heels'—I, iv, 35. And Grumio, in *Tam of the Shrew*, says 'is supper ready, the house trimmed, rushes strewed, cobwebs swept?' etc, IV, 1, 48. If the student need examples from other sources, they may be found in the *Variarum* of 1821, and in Halliwell—ED.]

20 *Cytherea*] ECCLES This should be considered, I think, as an exclamation addressed to the goddess who presided over beautiful objects upon the first view of so much beauty. [This interpretation seems, to me, to carry conviction. It is also proposed by VAUGHAN (p 387) and had occurred independently to the present ED.]

How deerely they doo't : 'Tis her breathing that  
 Perfumes the Chamber thus : the Flame o'th'Taper 25  
 Bowes toward her, and would vnder-peepe her lids.  
 To see th'inclofed Lights, now Canopied 27

24 *they doo't*] *they do't*—Rowe, *o'the* Cap et seq.  
 Pope *they'd do't* Nicholson, ap 26 *lids*] Ff *lids* Cam *lids*, Rowe  
 Cam Vaun *they do't* Theob et et cet  
 seq 27 *th'* Ff, Rowe, +, Dyce *the* Cap  
 25 *o'th'* F<sub>4</sub>, Rowe, + *oth'* F<sub>2</sub>F<sub>3</sub> et cet

22, 23 that I might touch, But kisse, one kisse] COLLIER (ed II) It seems by the MS that Iachimo actually 'kissed Imogen' at these words—[CAPELL here adds the stage-direction, 'kissing her,' without comment, as though it were an act so generally accepted and so manifest as to need no remark. Therein, I think, he erred. I doubt that, in recent times, this passage has been generally thus interpreted. There are few notes on it—none at all before the foregoing note by Collier. Apart from the disgust, instinctively felt at the sight of such a liberty, by such a man, at such a time, the risk of discovery is too great. Into such a peril, Iachimo was too cautious and too self-controlled to venture, his whole fortune, nay, his very life, was at stake, everything depended on Imogen's profound slumber—INGLEBY asserts roundly that Iachimo 'does not kiss her,' and denounces Capell's stage-direction as 'vulgar' and 'too monstrous to need refutation'—ED.]

24 How deerely they doo't ] VAUGHAN (p 387) having suggested the punctuation, 'But kiss one kiss!' accordingly adds the amendment, 'How dearly *they'd do't*!' i.e., 'kiss one kiss.' 'As the passage stands,' he asserts, 'there is no action to which 'do't' can possibly refer.' This dogmatic assertion is well-nigh incomprehensible. I should rather say that the action is so clear that it cannot possibly be missed. Iachimo yearns to steal a kiss, but this cannot be done, whereas her lips 'two kissing cherries'—how dearly they do it. Rev JOHN HUNTER explains 'How dearly they do't' as meaning 'at what peril they take the kiss,' which implies, I think, his assumption that Iachimo kisses Imogen. DOWDEN, on the other hand, says that 'dearly' is equivalent to *exquisitely*, but makes no reference to an actual kiss by Iachimo, wherefrom we may hopefully infer his disbelief in it—ED.]

24, 25 'Tis her breathing that Perfumes, etc.] MALONE Thus, in *The Metamorphosis of Pygmalion's Image*, by J Marston, 1598 'Then view's her lips, no lips did seeme so faire In his conceit, through which he thinks doth flie so sweet a breath, that doth perfume the ayre' [Stanza 7, ed Grossart.]

26 Bowes toward her] FLETCHER (p 44) Was ever the victory of silent beauty, elegance, and punty, over the awe-struck spirit of a sensualist, so exquisitely painted or so nobly celebrated as in the lines of this soliloquy? It is not 'the flame o' the taper' that here 'bows toward her,' but the unhallowed flames in a voluptuary and a treacherous breast, that render extorted yet grateful homage to that lovely, spotless, and fragrant soul! [Is there herein a suggestion that the atmosphere of the chamber is so absolutely quiet and still that the mere movement of Iachimo's body, as he glides past, causes the flame to follow his motion toward the bed?—ED.]

Vnder these windowes, White and Azure lac'd 28  
 With Blew of Heauens owne tinct But my designe

28 *these*] the Ff, Rowe, Pope, Cap  
 28, 29 *these windowes With*] those  
*curtains white with azure lac'd, The*  
*Han*

28 *windowes,*] Ff, Rowe, Pope, Han  
 Dyce, Glo Cam *windowes* Theob  
 et cet

28, 29 *and Azure lac'd With*] Ff,  
 Sta Glo *with azure lac'd, The Warb*  
*and azure' lac'd With* Johns Varr  
*and azure, lac'd With* Cap Mal  
*with azure lac'd With* Ran *and azure-*

*-lac'd With* B Nicholson, ap Cam  
 Ingl 11 *and azure, lac'd With* Rowe et  
 cet

29 *tinct*] *tinct*, Ff *tinct*—Rowe,  
 Pope

*designe*] F<sub>2</sub>, Var '21, Knt 1  
*designe's* F<sub>3</sub> *design's* F<sub>4</sub>, Rowe, +,  
 Eccl Dyce 11, 111, Huds Coll 111  
*design* Var '73, Knt 11, Ingl *design*,  
 Coll 1, 11, Dyce 1, Sta Glo Cam  
*design?* F<sub>1</sub> (Capell's copy, ap Cam),  
 Cap et cet

27, 28 *th'enclosed Lights, now Canopied Vnder these windowes, White and Azure lac'd*] CAPELL asserts that the comma after 'windowes' ('which the Poet would have called *shutters*, for that's his meaning, had the dignity of his subject permitted it') maims the sense by making 'White and Azure' refer to them, 'whereas there is much more propriety in applying those words to all the visible parts of the lady, pronouncing them rapturously,—Here is "white and azure!" the white "lac'd" with't, as 'twere' with an azure as rich as that of the heavens!' [I believe no editor or commentator has adopted this extended and comprehensive view of Capell—ED ]—MALONE These words, I apprehend, refer not to Imogen's *eye-lids* (of which the poet would scarcely have given so particular a description), but to the *inclosed lights*, *i e*, her eyes, which, though now shut, Iachmo had seen before, and which are here said in poetical language to be *blue*, and that blue celestial [That the 'windowes' are the *eye-lids*, Malone shows by F<sub>1</sub>ar Laurence's words 'thy eyes' windowes fall, Like death, when he shuts up the day of life'—*Rom and Jul*, IV, 1, 100—PORTER and CLARKE are, I think, Malone's sole followers in the belief that 'lac'd with blue' refers to the blue of the enclosed *lights*, 'As fancied not seen,' they say, 'beneath the fringe of the lashes interlaced over them, this is not unlikely'—ED ]—KNIGHT We are disposed to agree with Warburton that the *eye-lids* were intended The *eye-lid* of an extremely fair young woman is often of a tint that may be properly called 'white and azure,' which is produced by the network of exceedingly fine veins that runs through and colours that beautiful structure In the text before us, the *eye-lids* are not only of a 'white and azure' hue, but they are also 'lac'd with blue of heaven's own tinct'—marked with the deeper blue of the larger veins The description here is as accurate as it is beautiful It cannot apply with such propriety to the eye, which certainly is not 'laced' with blue, nor to the skin generally, which would not be beautiful as 'white and azure,' It is, to our minds, one of the many examples of Shakespeare's extreme accuracy of observation, and of his transcendent power of making the exact and the poetical blend with and support each other—STAUNTON The beauty of this image is not enhanced by the usual punctuation [That is, with a comma after 'azure,' whereby 'white and azure' are made to refer to 'windowes.' Staunton's text reads 'white, and azure lac'd With,' etc 'Perhaps,' says DOWDEN, 'this reading of Staunton is right']—HUDSON Observe, 'lac'd' agrees with 'windowes,' not with 'white and azure,' for the 'azure' is the 'blue of heaven's own tinct' 'Perhaps the sense would be clearer thus 'white with



To note the Chamber, I will write all downe, 30  
 Such, and such pictures · There the window, such  
 Th'adornment of her Bed, the Arras, Figures, 32

30 *Chamber, downe*,] Ff *chamber*  
 — *down*, Rowe, + *chamber, down*  
 Cap et cet

[Takes out his tables Coll MS  
 (monovol )

31 *pictures* ] *pictures*— Rowe, +  
*window*,] *window*, Cap et seq

32 *Th'* Ff, Rowe, +, Coll Dyce  
*The* Cap et cet

32 *adornment*] *adronement* F<sub>1</sub> (Ca-  
 pell's copy, ap Cam )

*Bed*,] *bed*— Rowe, +

*Arras, Figures*] *arras-figures* M  
 Mason, Ran Wh 1 *arras, figures* Glo  
 Wh 11

*Figures*,] *figures*— Rowe, +, Ran  
*figures?* Cap Varr

azure lac'd, the blue' [Here Hudson is anticipated by Warburton In referring 'lac'd' to 'windows' Hudson anticipates Vaughan, who thinks the sense would be made clearer by reading 'These windows white and azure, lac'd With blue,' etc

29 But my designe ] When Shylock replies, 'I'll not answer that, But say it is my humour,' there is, I believe, an absorption of *to* in the final *t* of 'But', thus 'I'll not answer that But [to] say,' etc, which might be printed '*But* say' Thus here, there is, I think, another case of similar absorption, and Iachimo's words, slightly changing the punctuation of F<sub>1</sub>, should be printed 'But my design To note the Chamber I will write all downe,' etc (Since writing these lines, I find, on referring to the *Cam Ed*, that I have been anticipated in the insertion of *to* by 'Nicholson' If this be the late Brinsley Nicholson I am happy in recording that there are very few whom I would more gladly follow than that keen-sighted, well-equipped, accurate scholar)—Ed

29 designe ] CAPELL The interrogation at the end of 'design' is only in the F<sub>1</sub>. [See *Text Notes* ] Here the speaker pulls out his tables, and having minuted some of his items is stopped by a reflection upon their little significance in comparison with some others he specifies, but in lines that were neither grammatical nor sense as they have been written and pointed hitherto [In the conclusion of this note by Capell, see Comment on lines 34-36 ]

30 I will write all downe] COLLIER (ed ii) It seems by a marginal note in the MS that, at these words, Iachimo 'took out his tables,' and noted at the moment the particulars which he observed in the Chamber It may be doubted whether the poet intended that he should do so at the time, but we take it for granted that such was the course when the old annotator saw the play, and such may certainly have been the custom on our early stage

32 the Arras, Figures] M MASON (p 325) This should be pointed thus, 'the Arras-figures' That is, the figures of the Arras —WHITE (ed 1) adopted this hyphen of Mason, but, in his ed 11, following the *Globe*, he placed an emphatic semicolon between the two words —MALONE I think Mason is mistaken It appears from what Iachimo says afterwards [II, iv, 87], that he had noted not only the figures of the arras, but the stuff of which the arras was composed Again in [V, v, 238] 'averring notes of Chamber-hanging, Pictures,' etc [That these 'Figures' have any connection with the Arras is, I think, doubtful When Iachimo afterwards describes this chamber to Posthumus, he refers to the 'story' on the 'tapisstry' or arras, which was that of Cleopatra, he then describes the chimney-piece where the 'figures' were carved Is it not to these 'figures' which he now refers?—Ed ]

Why fuch, and fuch · and the Contents o'th' Story. 33  
 Ah, but some naturall notes about her Body,  
 Aboue ten thoufand meaner Moueables  
 Would testifie, t'enrich mine Inuentorie. 36

33 *and fuch* | *and such*—Rowe, +  
*o'th'* | *of the* Cap *o'the* Var '73

et seq  
*Story* | *story*,—Cap et seq

34 *some* | *joshe* F.

34 *naturall* | *nat'ral* Pope, +

35 *Moueables* | *moveables*, Theob  
 Warb Johns *moveables ihey* Cap

36 *Would* | *They'd* Elze

*t'enrich* | Ff, Rowe, +, Coll  
 Sing Dyce *to enrich* Cap et cet

34-36 Some naturall notes about her Body, Aboue ten thousand meaner Moueables Would testifie, t'enrich mine Inuentorie] CAPELL If the reader shall think it permissible, and the lines improved by it, they might be ranged thus 'Ah, but some natural notes about her body | To enrich mine inventory' they would testify | Above ten thousand meaner moveables' While the speaker is about making search for those 'natural notes,' his eye is caught by the bracelet, and having taken it off, spies the 'mole' at finding of which he expresses much exultation, and is going to enter that in his tables, but stops, asking himself a question, that has much dramatical beauty when relieved from those impertinent words ['No more'] The *book* is spied next, of which he makes another memento, and then shuts up his tables—VAUGHAN (p 389) This passage has been universally misunderstood The universal punctuation shows that 'would testify,' etc, is interpreted 'would testify in such a way as to enrich my inventory' But the enrichment of his inventory would be a very paltry effect of their testimony, nor, as their testimony must follow the possession of his inventory, could they well be said to testify to enrich his inventory at all? 'To enrich mine inventory' really depends on 'sleep he dull upon her, and be her sense,' etc This would give him the precious bracelet, 'to witness outwardly', and thus enrich the inventory of his possessions, and also of his proofs, by a proof as strong as conscience A full period should be placed after 'testify,' where the sense is completed I would read, therefore, and punctuate 'some natural notes about her body Above ten thousand meaner moveables would testify To enrich mine inventory O sleep, thou ape,' etc [This remarkable comment is given unabridged, and, possibly, would not have been given at all, were it not that in his punctuation Vaughan anticipated Dowden, as Dowden himself tells us, whence we may infer that he substantially agrees with Vaughan It seems to me that it is Vaughan (and not the 'universe') who, misled by the virtual parenthesis in the second line, has misunderstood the whole passage Attention to the punctuation, here faultless, of the Folio, or even to Capell's proposed reading, as recorded in the *Cam Ed*, would never have induced the belief that Iachimo intended the 'meaner moveables' to testify so as to enrich his inventory, or even to testify at all It is the 'natural notes' about Imogen's body that are to enrich the inventory as nothing else could In effect, Iachimo says let me enrich my list by a few birthmarks, the proof afforded by these would outweigh the testimony of ten thousand articles of furniture, whereof the knowledge could be gained by hearsay It was while gazing in search of these natural notes that his eye catches sight of the bracelet Then follows the adjuration to Sleep to make Imogen as insensate as marble so that he

O sleepe, thou Ape of death, lye dull vpon her,  
 And be her Sense but as a Monument,  
 Thus in a Chappell lying. Come off, come off;  
 As slippery as the Gordian-knot was hard  
 'Tis mine, and this will witnesse outwardly,  
 As strongly as the Conscience do's within  
 To'th'madding of her Lord. On her left breft

37 <i>sleepe</i> ,] <i>sleep'</i> Coll 11, Ingl	40 <i>Gordian-knot</i> ] <i>Gordian knot</i> Pope
<i>her</i> ,] Ff, Rowe, Pope, Han Sta	et seq
<i>her</i> , Coll 11 <i>her'</i> Theob et cet	<i>hard</i> ] <i>hard'</i> Cap et seq
38 <i>Monument</i> ] <i>monument's</i> Vaun	41 <i>mine</i> ,] Ff, Rowe, Pope, Han
39 <i>lying</i> ] <i>lying'</i> Theob et seq	<i>mine'</i> Coll 1, 11 <i>mine</i> , Theob et cet
<i>Come off</i> ,] <i>Off</i> , Cap conj	<i>will witnesse</i> ] <i>witnesse</i> F <sub>3</sub> F <sub>4</sub>
<i>come off</i> ,] <i>come off</i> ,— Rowe i,	42 <i>within</i> ] <i>within</i> , Rowe et seq
Var '73 <i>come off</i> — Rowe 11, +	43 <i>To'th'</i> ] <i>To th'</i> Ff, + <i>To the</i> Cap.
[Taking off her bracelet Rowe	et seq

can secure it The very word 'sense' (that is, feeling, sensation) intimates this, and his 'Come off, come off' proves it—Ed ]

38 *Sense*] WHITE That is, her sensuous part, her body

38 a Monument, Thus in a Chappell lying] MALONE Shakespeare was here thinking of the recumbent whole-length figures, which, in his time, were usually placed on the tombs of considerable persons The head always reposed upon a pillow He has again the same allusion in his *R of L* 'Where like a virtuous monument she lies, To be admired,' etc [line 391]

39, 40 *come off*, *As slippery as*] VAUGHAN All editors have, it seems to me, slightly misunderstood this [Vaughan then proceeds to prove the proper understanding by proposing to consider 'slippery' an adverb qualifying 'come off,' thus 'come off As slippery as,' etc If this be the true interpretation, it is obtained, I think, at the expense of the dramatic action and of all appreciation of the scene There is a pause after the first, 'Come off!' and a second pause, longer and more breathless, after the latter, 'Come off!'—as the bracelet was nearing the wrist and hand Then as the bracelet is almost free Iachimo breathes forth, 'As slippery as the Gordian knot, was hard' It is, of course, the bracelet that was slippery If Vaughan's construction be correct and 'slippery' qualifies the coming off, then to maintain the analogy he should read 'as the Gordian knot was hard in untying' As the text stands, 'slippery' qualifies bracelet and 'hard' qualifies the Gordian knot In the use of 'slippery,' may we not detect one of Shakespeare's stage-directions? Posthumus, when he gave the bracelet to Imogen, called it a 'manacle' Manacles are fastened with a clasp To unclasp the bracelet would have been an easier and more momentary task than to free it with infinite delicacy of touch, and with eyes glancing every tenth of a second at the sleeper's closed lids, along the arm, down the wrist, and over the hand By using 'slippery' Shakespeare tells us that it was not to be unclaspd, but removed by a way more perilous and dramatic, and one which sustains the thrill of suspense until there comes the triumphant, 'Tis mine!'—Ed ]

42 *Conscience*] DYCE (Few Notes, 155) It may not be useless to observe that 'conscience' is used here for *consciousness* ('As strongly as his inward consciousness')

A mole Cinque-spotted · Like the Crimfon drops  
 I' th' bottome of a Cowflippe. Heere's a Voucher, 45  
 Stronger then euer Law could make, this Secret  
 Will force him thinke I haue pick'd the lock, and t'ane  
 The treafure of her Honour. No more . to what end? 48

44 <i>[spotted]</i> <i>spotted</i> —Rowe, <i>spotted</i> , Pope et seq	47 <i>I haue</i> <i>I've</i> Pope, +, Dyce II, III, Huds
45 <i>I' th'</i> <i>I'the</i> Cap et seq	<i>t'ane</i> <i>Ff ta'en</i> Rowe
<i>Cowflippe</i> <i>cowslip</i> Cap et seq	48 <i>No more</i> <i>Ff No more</i> —Rowe, +, Om Cap <i>No more</i> Var '78 et seq

44 A mole] In reference to this mole, MALONE notes that Shakespeare derived it from Boccaccio, and not from *Westward for Smells*. See Appendix *Source of the Plot*

44 the Crimson drops] STEEVENS This simile contains the smallest out of a thousand proofs that Shakespeare was an observer of nature, though, in this instance, no very accurate describer of it, for the drops alluded to are of a deep yellow—BEISLEY (p 20) This description shows how particularly Shakespeare observed natural objects. The five spots in the corolla of the cowslip have escaped the attention of some of our botanists—ELLACOMBE (p 49) 'Cowslips! how the children love them, and go out into the fields on sunny April mornings to collect them in their little baskets, and then come home and pick the pips to make sweet unntoxicating wine, preserving, at the same time untouched, a bunch of the goodliest flowers as a harvest-sheaf of beauty! and then the white soft husks are gathered into balls and tossed from hand to hand till they drop to pieces, to be trodden upon and forgotten. And so at last, when each sense has had its fill of the flower and they are thoroughly tired of their play, the children rest from their Celebration of the Cowslip. Blessed are such flowers that appeal to every sense!' So wrote Dr Forbes Watson in his pretty and Ruskinian little work, *Flowers and Gardens*, and the passage well expresses one of the chief charms of the cowslip. It is the most favourite flower with children. It must have been also with Shakespeare—GRINDON (p 5) The solitary Shakespearian botanical slip is, like all his other lapses, so palpable as to be detected on the instant. A certain amount of latitude is always permissible in descriptions designed to be vivid and picturesque, but it is going quite beyond the reality to say that the spots in the cup of the cowslip are 'crimson'. The nearest approach to that colour ever seen could be described only as rosy orange. [It is not the flower but the leaves which receive the fullest description, both in Lyte's *Nuwe Herbal*, 1578, and in Gerarde's *Herball*, 1623 (2d and larger ed). The latter rather provokingly says of the flower that it 'is so commonly knowne that it needeth no description,'—not that any description can equal Shakespeare's, but it seemed to me worth while to examine these ancient books and see if, by chance, the spots were anywhere called 'drops,' which, possibly, Shakespeare used to avoid the repetition involved in 'cinque-spotted'.—MURRAY (*N. E. D.*, s v † 9) A spot of colour (like the mark or stain of a drop) 1607 Topsell, *Four-footed Beasts*, 91 'Their belly is parted with black strokes or drops'. As for the 'botanical error,' in calling the drops crimson, we must bear in mind how extremely difficult it is to determine the value of colours. Here Steevens and Grindon are not precisely at one. Shakespeare frequently terms blood crimson, and yet Macbeth speaks of Duncan's 'silver skin lac'd with his golden blood'.—ED.]

Why should I write this downe, that's rueted,  
 Screw'd to my memorie. She hath bin reading late, 50  
 The Tale of *Tereus*, heere the leaffe's turn'd downe  
 Where *Philomele* gaue vp. I haue enough,  
 To'th' Truncke againe, and shut the spring of it  
 Swift, swift, you Dragons of the night, that dawning  
 May beare the Rauens eye. I lodge in feare, 55

49 rueted] rueted F<sub>2</sub> rrueted F<sub>3</sub>  
 rrueted F<sub>4</sub> ruete F<sub>3</sub>, Capell's copy, ap  
 Cam

50 memorie] mem'ry? or memory?  
 Theob et seq

She hath] Sh'hath Pope, Theob i,  
 Han

bin] been F<sub>4</sub>  
 late.] Ff, +, Varr late Cap  
 late Mal et seq

51 Tereus.] F<sub>2</sub> Terus, F<sub>3</sub>F<sub>4</sub> Te-  
 reus, Theob et seq

52 Philomele] Philomel Johns et  
 seq

vp] Ff, Coll Dyce, Glo Cam

up— Rowe, +, Cap Varr Ran up,  
 Mal et cet

53 ih'] the Cap et seq

54 night,] Knt, Coll Dyce, Sta  
 Glo Cam night' Pope et cet

55 beare eye] F<sub>2</sub> bear eye F<sub>3</sub>F<sub>4</sub>,  
 Rowe, Theob Warb Cap ope eye

Pope bare it's raven-eye Han Johns  
 bare eye! Knt, Dyce, Sta Glo Cam

Ingl ii bear eye! Ingl i bare the  
 haue's eye Leo (withdrawn) clear

the raven's eye Vaun bar or bier the  
 raven's eye Thseltou bare eye Var

'73 et cet

feare,] fear, Cap et seq

51 The Tale of Tereus. Where Philomele gaue up] MALONE  
*Tereus and Progne* is the second ['pretie hystorie'] in *A Petite Pallace of Pettie his*  
*Pleasure*, in Qto, 1576 The same tale is in Gower's *Confessio Amantis*, lib V  
 [p 313, ed Paul], and in Ovid, *Metam*, lib vi ['frustra clamato saepe parente,  
 Saepe sorore sua, magnus super omnia divis'—line 524 Golding's *Trans*, p 74,  
 verso, 1567]—HERFORD It is characteristic that Imogen should stop at this  
 point—WALKER (*Crit*, 1, 152) devotes a chapter to Ovid's *Influence on Shakespeare*

54 you Dragons of the night] STEEVENS (Note on 'night-swift Dragons,'—  
*Mid N D*, III, 11, 400, of this ed) The task of drawing the chariot of the night  
 was assigned to dragons on account of their supposed watchfulness—MALONE  
 This circumstance Shakespeare might have learned from Golding's *Omd*, which  
 he has imitated in *The Tempest* 'And brought asleep the dragon fell, whose eyes  
 were never shet'

54, 55 that dawning May beare the Rauens eye] THEOBALD (Nichol's  
*Illustr*, 11, 265) wrote to Warburton 'I think "beare" should be either *bore*, or *bare*,  
 i e, make bare Though the raven be a night-bird, it does not prey during that  
 whole season, but slumbers towards morning, and is disturbed by the first approach  
 of dawn Now making *bare* the eye seems to me peculiarly proper, as most birds  
 and many quadrupeds have a membrane for nictation, wherewith they can at  
 pleasure cover their eyes, though their eyelids be open, and with this membrane  
 they often defend their eyes from too strong a light, and draw it over the pupil,  
 when they do not shut down the eyelid at all' Theobald did not again refer to his  
 conjecture, *bore*, so we may consider it as withdrawn In his subsequent edition,  
 he has, after severely criticising Pope for the reading *ope*, the following 'I could  
 help Mr Pope to an emendation with a very minute change of letter May *bare*  
 the raven's eye, i. e, make *bare*, *naked*, and this would be a much more poetical

[54, 55 that dawning May beare the Rauen's eye]

word than *ope*' After writing thus sensibly, and offering an emendation, which has been ever since generally adopted, he succumbed, in an unhappy hour, to the domineering influence of 'thought-swarming, but idealess, Warburton,' as Coleridge calls him, and retained 'bear,' as 'a very grand and poetical expression' (Warburton himself, having devised it, pronounces it 'sublime'), inasmuch as it is 'a metaphor borrowed from Heraldry, as in *Much Ado*, "if he have wit enough to keep himself warm, let him bear it for a difference between himself and his horse"'—I, 1, 66] Theobald then goes on to say, 'that the Dawn should *bear the Rauen's eye*, means that it should rise and show that colour Now the Raven's eye is remarkably *grey* and *grey-eyed*, 'tis known, is the epithet universally joined to the morning,' Here follow five or six quotations where *grey* is thus 'joined to morning,' which need not be here repeated, a *Concordance* will furnish them —WARBURTON Had Shakespeare meant to *bare* or *open* the eye, that is, to awake, he had instanced rather in the lark than raven as the earliest riser Besides, whether the morning *bared* or *opened* the *raven's* eye was of no advantage to the speaker, but it was much advantage that it should *bear* it, that is, become light —HEATH (p 476) I am inclined to think that *bare*, that is, open it, is the genuine text Our poet says of the crow (a bird whose properties resemble very much those of the raven) in *Tro & Cress*, 'O Cressida! but that the busie day, Wak'd by the lark, has rous'd the ribald crows'—[IV, 11, 8] Mr Warburton objects that 'the opening of the raven's eye was no advantage to the speaker', no more was the dawning, decking itself in grey, considered in itself, but both were of equal advantage to him, considered as the constant forerunner of day —STEEVENS The poet means no more than that the light might wake the raven, or, as it is poetically expressed, *bare his eye* —KNIGHT We are not quite sure of the propriety of Theobald's correction, *bare* . The *dawning* may *bare* that eye, or the *dawning* may *bear*, may sustain, may be distinct enough to endure—the proof of that acute vision [attributed to the raven in search of his prey]—COLLIER (ed 1) notes a suggestion of Barron Field that 'night' is here poetically described as 'the raven' 'This may certainly be so,' adds Collier, and the suggestion deserves attention, though we are not acquainted with any other instance where night is so personified, admitting that the 'raven' and its plumage are often mentioned as accompaniments of or similes for night, as in the well-known words of Milton 'smoothing the raven down Of darkness till it smiled'—DYCE (*Remarks*, etc, 254) quotes this note of Collier, and scorns it 'That "you dragons of the night" mean "you dragons that draw the chariot of the Night," neither Mr Field nor Mr Collier will, I presume, dispute, here, therefore, Night is spoken of as A GODDESS, and is it to be supposed for a moment that in the very next line Shakespeare would turn her into A RAVEN? Besides, how could the "*dawning*" said to *open* the eye of *Night*? do not poets invariably describe Night as betaking herself to repose at the dawn of Day? "Darknesse is fled looke, infant Morne hath drawne Bright siluer curtains 'bout the couch of *Night*"—Marston's *Antimo's Reuenge*, 1602, sig B 2 —COLLIER (ed 11 reading 'may *dare* the raven's eye' (Perhaps the letter *d* was mistaken by the old printer, and thus *dare* might become *bare* or 'beare' 'May dare the raven's eye' must have reference to the practice of darning, or dazzling, the eyes of larks by pieces of looking-glass On the other hand, the true reading of 'beare' may be *bleare*, in the sense of 'blear the eye,' which was a very common expression in the time of Shakespeare To 'blear the raven's eye' would mean to render it dim, like any other night-bird by the

[54, 55 that dawning May beare the Rauens eye]

brightness of the morning, but having no authority for *blear*, we adopt *dare* from the MS [In his ed in Collier abandoned *dare* and returned to *bare*]—SINGER (*Text Vindicated*, etc, p 304) How any one could have conceived that he could amend this passage, and suggest *dare* and *bleare*, is past my comprehension! One must be blear-eyed indeed not to perceive that 'dawning may bare the raven's eye' is a highly poetical image for returning day opening the eye of night The celebrated passage in Macbeth 'Come, seeling night Scarf up the tender eye of pitiful day,'—alone might have opened the eyes of the correctors of this passagim and spared us their *dare* and *bleare*—LETTSOM (? Blackwood's *Maga*, Oct, 1853, p 470) We have little doubt that 'the raven's eye here means *night's* eye 'May bare the raven's eye'—that is, may open the eye of darkness and thus usher in the day Has not Milton got 'smoothing the raven down of darkness till it smiled'? This interpretation must be placed to the credit of Mr Singer, although it had occurred previously to ourselves [Who the author was of these *Notes* in Blackwood has never, as far as I know, been made authoritatively known Ingleby (*N & Q*, V, vii, 224, speaks of them as 'by the late Mr Lettsom', but Lettsom himself, in his Preface to Walker (*Crit* 1, p liv), quotes a sentence from them with which he utterly disagrees and holds the author of them up to ridicule—ED] DYCE (ed 11) refers to a passage in Drou's *Pityfull Historie of Gaulfrido and Barnado le vayne*, etc, Sig F 2 Then, after quoting the note in Collier's ed 11, just given, repeats the note from his *Remarks*, etc, and adds, '1865 Mr Collier also proposes (most ridiculously) "May *blear* the raven's eye"' [KEIGHTLEY so far from finding it ridiculous, adopts it in his text]—CARTWRIGHT (p 38) proposes *cheer* for '*bare*,' because the raven wanted his breakfast—The Misses PORTER and CLARKE Iachimo had reason to fear the *Raven's eye*, reason to fear the prompt guard of the loyal servant, Pisanio, to whom he may here refer under this figure He longs for *that dawning* when he, no longer there in the trunk, subject to discovery, may thus *beare*, stand the Raven's scrutiny—THELSTON (p 18) The Raven here is clearly the Night-raven, hence the usual modern reading *bare* is singularly out of place Why did not Theobald conjecture *bar*, which would be written *barre*? We might then have had a really neat allusion to the *membrana nictitans*, though the sense might shift well enough without it Compare 'The Night-raven or Crowe is of the same manner of life that the Owle is, for she onely commeth abroad in the darke night fleeing the daylighte and sunne' (Maplet's *A Greene Forest*,—*Cent Dict*, 'this Birde ["the night crowe"] is called *Noctua*, as it were sharply seeing by night, for by night she maye see, and when shining of the sunne commeth, her sight is dim')—[Batman, Bk, 12, chap 27 In Batman's own addition to this chapter, the bird is spoken of as 'this kinde of Owle' In Batman's chap 10 'of the Rauens,' there is no reference to its nocturnal habits—ED] I am indebted to a friend for another interpretation of the original text, which has the advantage of dispensing with any suspicion of alteration therein According to this, Iachimo calls upon the Dragons of the Night so to accelerate their flight that dawning may for once undergo or endure the Night-raven's eye, which it usually avoids by its gradual approach There is a further possibility that in 'beare' we may have the word *bier* used as a verb, and that by 'the Raven's eye' Iachimo may mean his own, boding ill-luck to Imogen. His thought would then be 'Let it be dawning that carries the Raven's eye' into its seclusion as of the grave, and slipping into the 'Trunke' which sufficiently resembles a coffin, he would

Though this a heauenly Angell · hell is heere. 56

*Clocke strikes*

One, two, three : time, time. *Exit* 58

56 *Angell* ] *angel*, Rowe et seq

57 [Counting the clock Cap

58 *time* ] *time*! Pope et seq

58 [He goes into the Trunk, the

Scene shifts Rowe 1 (closes Rowe 11)

Shuts the trunk upon himself The

scene closes Cap

imagine himself as dead, Imogen appearing as an Angel, and the darkness of the 'Trunke' as Hell. Such an interpretation will, however, probably be regarded as too fanciful, if not grotesque. [In the *Shakespeare Jahrbuch* (iv, 383, 1869), JULIUS MARTENSEN rehearses various interpretations that have been given of this passage, and comes to the conclusion that they are all insufficient, and that the true meaning is that the 'raven' is 'the trunk itself with its raven-black darkness. The raven's eye is, therefore, the opening of the trunk, the opening, which the lid of the trunk holds fast shut like an eyelid,' etc. Further amplification or comment is needless, in the *Jahrbuch* for 1875 (p. 382) the suggestion was judiciously withdrawn. We have thus seen that the Raven has been supposed to be Night, the Trunk, and Pisanio. What, we may ask, has Iachimo himself done that he should be overlooked? Is he not to join the sable group? Thielton has just answered. Verily, a whole flock of ravens could not yearn for dawning to bare their eyes more bitterly than the stifled prisoner. After mentioning the Raven's eye, does he not instantly refer to himself 'I lodge'—one eye almost in grammatical apposition to the other? Assuredly, the Raven is Iachimo. In conclusion, it seems to me that the meaning of the phrase can be expressed hardly better or more tersely than it has been by Steevens—Ed.]

56 Though this a] WALKER (*Vers*, 85) regards this as one of the many instances when an absorption occurs of *is* in 'this'—DYCE (ed. 11) quotes Walker, and remarks that 'he is probably right'. It is difficult to come to any other conclusion in view of the numerous examples gathered by Walker in his *Article VI*, not only from Shakespeare, but from his contemporaries. Indeed, the number is so great that the theory of absorption is threatened, and one might almost affirm that 'This' is used absolutely in Elizabethan English.—Ed.

56 hell is heere] If there be anywhere a comment on these words I have failed to find it, and to me they are not so clear as to need none. DEIGHTON, it is true, remarks that 'hell' is 'torment,' but this does not help us much, it is hardly to be supposed that hell is a synonym of comfortable ease. Of course, it has no reference to the trunk. Does not Iachimo strike his breast? and is not 'here' used *δεικτικῶς*? (I dislike the pedantic word, but no other will precisely fit.) Is it that after the deed is done a wave of sudden remorse overwhelms him, like Macbeth's, 'Wake Duncan with thy knocking? I would thou couldst!' Or, as Wordsworth expresses it 'Tis done—and in the after vacancy We wonder at ourselves as men betrayed.' Or is it one of Shakespeare's ways of preparing us for the future, like Brabantio's warning to Othello in reference to Desdemona 'She has deceived her father and may thee'? Iachimo's final repentance must be represented in the last Act as deep and long, and is this a preparation for it?—Ed.

58 One, two, three] MALONE. Our author is often careless in his computation of time. Just before Imogen went to sleep, she asked her attendant what hour it was, and was informed by her it was *almost midnight*. Iachimo, immediately



### Scena Tertia

*Enter Clotten, and Lords*

2

1 Your Lordship is the most patient man in losse, the  
most coldest that euer turn'd vp Ace.

4

1 Scena Tertia ] Scene iv Ecl  
The Palace Rowe The Palace  
again Pope Scene changes to another  
Part of the Palace, facing Imogen's  
Apartments Theob Without the Pal-  
ace, under Imogen's Apartment Han  
An Anti-Room to the above Chamber

Cap The same An ante-chamber  
adjoining Imogen's apartments in the  
same Dyce

3 1 ] 1 Lord Rowe

4 *most coldest* ] *coldest* Pope, +  
*euer* ] Om Ff

after she has fallen asleep, comes from the trunk, and the present soliloquy cannot have consumed more than a few minutes,—yet we are now told that it is three o'clock [This shallow remark is admirably answered by] DANIEL (*New Sh Soc Trans*, 1877-79, p 242, foot-note) Surely the many dramatic camels Malone must have swallowed should have enabled him to pass this little fly without straining Stage-time is not measured by the glass, and to an expectant audience the awful pause between the falling asleep by Imogen and the stealthy opening of the trunk from which Iachimo issues would be note and mark of time enough Instances of the night of one day passing into the morning of the next in one unbroken scene is too frequent in these plays to need more than a general reference

58 time, time] INGLEBY This means that 'four' is struck, the hour when Helen was to call Imogen [But 'four' has not struck,—only three When Lady Macbeth counts 'One! Two!' are we to suppose she means 'three' o'clock? Moreover, would it not be foolhardiness in the extreme for Iachimo to wait until the very moment when he was liable to be caught by Helen?—Ed ]

58 Exit] COLLIER (ed n) It seems likely that the traverse-curtain, which sometimes separated the back from the front of the stage, was used on the occasion. Thus, what was left of the stage would form an ante-chamber to Imogen's bedroom

2 Enter Clotten] ECCLES The time is early the following morning—According to DANIEL (p 242) Day 4 begins when Iachimo issues from the trunk, and his scheme agrees with Eccles's as to early morning

4 turn'd vp Ace] Assuming that a game of cards is here intended, INGLEBY (Revised ed) observes that the 'ace is evidently here,—contrary to expectation,—a losing card, but if we can apply "turned up" to the cutting of the pack, the ace would naturally be, as it always has been, the lowest card, and, as Dr Nicholson observes, the game of cutting for stakes (if it can be dignified with the title of "game") would best suit Clotten's impatience and limited comprehension' But MURRAY (*N E D*, s v) assumes, and rightly, that dice are referred to, and gives as his first definition of 'ace' (with this present line as an example), 'one at dice, or the side of the die marked with one pip or point' This, as we all know, is the lowest throw—SCHMIDT (*Lex*) says that 'ace' is here used with a quibble, this means, of course, that it was pronounced much like *ass*. And that this interpretation is not astray we learn from the only other passage where Shakespeare uses it In *Mid N D*, after Pyramus has exclaimed 'dye, dye, dye,' there

*Clot.* It would make any man cold to loofe.

5

1. But not euey man patient after the noble temper of your Lordship; You are most hot, and furious when you winne.

Winning will put any man into courage. if I could get this foolish *Imogen*, I should haue Gold enough it's almost morning, is't not?

10

1 Day, my Lord.

*Clot.* I would this Musicke would come I am aduised to giue her Musicke a mornings, they say it will penetrate.

*Enter Musicians*

15

Come on, tune: If you can penetrate her with your fingering, so wee'll try with tongue too. if none will do, let her remaine: but Ile neuer giue o're First, a very excellent good conceyted thing; after a wonderful sweet aire, with admirable rich words to it, and then let her consider.

20

### SONG

5 *loofe*] Om Fi  
9 *Winning*] *Clot* *Winning* F<sub>4</sub>  
(*Clot* is the catchword on preceding page in F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>)

10 *should*] *shall* Rowe ii, Pope, Han  
enough] enough Johns Knt,  
Coll Dyce, Sing Sta Ky, Glo Cam  
14 *Musicke a mornings,*] *music*,  
*o'mornings* Anon ap Cam.

14 *a mornings*] *a-mornings* Pope,  
Han *o'mornings* Theob et seq  
16 *her*] *here* Ff, Rowe, Pope, Han  
18 *giue*] Om Cap  
18, 19 *excellent good conceyted*] Ff,  
Rowe, +, Knt, Coll *excellent good-*  
*conceyted* Cap et cet *excellent-good-*  
*conceyted* B Nicholson ap Cam  
19 *after a*] *after, a* Pope et seq

follows this colloquy '*Demetrius* No die, but an ace for him, for he is but one *Lysander* Lesse than an ace, man For he is dead, he is nothing *Duke* With the helpe of a surgeon, he might yet recover, and proue an Asse'—V, 1, 310 Of course, *Cloten* is too obtuse to note the quibble—Ed

7, 8 *most hot, and furious when you winne*] A back-handed compliment, betokening boisterous and domineering manners—Ed

14 *a mornings*] What scholarly reason can be given for changing this into *o'mornings*? especially here, where, if it be an illiterate pronunciation, it is in character?—Ed

14, 15 *it will penetrate*] The present passage is the only instance given by MURRAY (*N E D*, s v) of the intransitive use of this verb He defines it 'To touch the heart, affect the feelings'

21 SONG] STEEVENS Compare the 29th Sonnet 'Like to the lark, at break of day arising From sullen earth, sings hymns at heaven's gate'—REED quotes some of the lines from Lyly's *Compaspe* The whole song is as follows, from Bond's admirable edition, vol ii, p 351 'TRICO singeth Song What bird so sings, yet so dos wayle? O t'is the raush'd Nightingale Jug, Jug, Jug, Jug tereu, shee cryes, And still her woes at Midnight rise Braue prick song! who is't now we heare?

*Hearke, hearke, the Larke at Heauens gate sings,* 22  
*and Phœbus gins arise,*  
*His Steeds to water at those Springs*  
*on chalic'd Flowres that lyes .* 25

22 Hearke, hearke] Hark, hark!  
 Theob + Hark! hark! Var '73 et  
 seq (subs)

23 gins] 'gins Rowe et seq (except  
 Dyce, Ingl Rlfe)  
 25 on lyes] Each chalic'd flower  
 supplies Han

None but the Larke so shrill and cleare, How at heauens gate she claps her wings, The Morne not waking till shee sings Hark, hearke, with what a pretty throat Poore Robin red-breast tunes his note, Heark how the jolly Cuckoes sing Cuckoe, to welcome in the spring, Cuckoe, to welcome in the spring.—Douce contributed to Steevens's edition the following passages from other poets, he says, of course, that Shakespeare 'might have imitated' them, for which remark it is not Douce that is to be blamed, but the tinsel tunes in which he lived 'The busy larke, messenger of day, Saluteth in hire song the merwe gray, And fyry Phebus ryseth up so bright,' etc.—Chaucer, *Knights Tale*, 633, ed Morris 'Wake now my loue, awake, for it is tyme, The Rosy Morne long since left Tithones bed, All ready to her siluer coche to clyme, And Phœbus gins to shew his glorious hed Hark how the cheerefull birds do chaunt theyr laes And carroll of loues praise The merry Larke hur mattins sings aloft, Ah my deere loue why doe ye sleepe thus long' Spenser, *Epithalamion*, 74, ed Grosart 'Again,' says Douce, 'in our author's *Venus and Adonis* "Lo, here the gentle lark, weary of rest, From his moist cabinet mounts up on high, And wakes the morning, from whose silver breast The sun ariseth in his majesty"'—854 [It is needless either to quote or cite more passages wherein occur references to the lark or Phœbus, all aubades contain them, just as all serenades refer to the nightingale or the moon Every one will recall the charming dispute between Romeo and Juliet, on the morning after their marriage (Act III, sc v), whether the song they hear is the nightingale's which betokens that it is still night, or the lark's, which heralds the day This present 'Song' is the supreme crown of all aubades, and comes, by Shakespeare's consummate art, laden with heaven's pure, refreshing breath, after the stifling presence of Iachimo in Imogen's chamber—Ed]

22 Heauens gate] According to WALKER these two words are pronounced as one, with the accent on the first syllable So also 'swannes-nest,' III, iv, 158, where the hyphen occurs in the Folio See III, 1, 39

23 gins] BRADLEY (*N. E. D.*) Aphetic form of BEGIN (in early instances perhaps rather of ONGIN), in Mid Eng chiefly used in the past tense, *gan* In modern archaistic use sometimes written *gin* [The present passage is quoted]

24. Springs] It seems almost food for babes to note that this refers to what Shakespeare elsewhere calls 'the morn-dew on the myrtle leaf'—Ed

25 chalic'd Flowres] JOHNSON It may be noted that the cup of a flower is called the *calix*, whence 'chalice' [Sir, he who calls the 'cup' of a flower the chalice should vindicate his assertion by producing his authority I doubt that the 'cup of a flower,' whatever that may be, was ever called the calix The earliest reference I can find to 'Calix' is in Lyte's *Nieme Herbal*, 1578, p 655, where it is stated that 'the bud of the Rose before the opening is called Calix,' which, barring the spelling, is not egregiously at variance with the Botany of today. According

And winking Mary-buds begin to ope their Golden eyes 26  
 With euery thing that pretty is, my Lady sweet arise :  
 Arise, arise. 28

26 Two lines, the first ending 'begin,' Pope et seq (except Knt, Wh i)	27 euery is,] all the things bin, Han everything bin Warb
26, 27 eyes With] eyes, With Pope eyes, with Theob et seq	is] bin Han Warb Johns Cap Varr Mal Ran Steev Varr Sing
27 Two lines, the first ending 'is' Pope et seq (except Knt, Wh i)	Ktly 28 arise ] arise! Coll et seq

to WHITNEY (*Cent Dict*, s v calyx) 'In modern use the Lat *calyx*, Greek *καλὺξ*, a calyx, and its derivatives, are often confounded with the Lat *calix*, a cup, and its derivatives In Botany, in general, the calyx is the outer set of the envelopes which form the perianth of a flower' From MURRAY (*N E D*, s v Chalce) we learn that from the Lat *calix*, through Old French, with a phonetic change, we get *chalice* Under *chaliced* the present passage is given with the definition, 'Having cup-like blossoms' He also notes that from a quotation, in 1824, the Daffodil was called the *Chalice-flower*, 'from the nectary being shaped like a chalice' If only we could trace this name for daffodils back to Shakespeare's time, and could change the words to *Chalice-flowers*, an additional gleam of gold would be possibly flashed into these perfect lines,—only *possibly*, we cannot gild refined gold, and we must bear in mind that the golden eyes of the Mary-buds are just beginning to wink—Ed ]

25 that lyes] For many examples where 'the relative takes a *singular* verb, though the antecedent be *plural*,' see ABBOTT, § 247.

26 Mary-buds] LYTE (p 163 of *marygolds Calendula*) 'At the toppe of the stalkes [of the Marygold] growe pleasant bright & shining yellow flowers, somewhat strong in savour, the whiche do close, at the setting downe of the Sunne, and do spread and open againe at the Sunne rising'—R C A PRIOR (p 146, s v, *Marybud*) quotes that portion of Lyte's observation which refers to the opening and shutting of the flower, and adds 'a phenomenon to which the older poets allude with great delight, both in respect to this flower and the daisy', he gives its botanical name, *Calendula officinalis*—BRITTEN and HOLLAND (p 326) This has given rise to some discussion, but [the *Calendula officinalis*] is almost certainly meant [here in *Cym*] Chatterton speaks of 'The marybud that shutteth with the light' [The discussion just referred to is, probably, that which was carried on in *Notes & Queries*, in 1873 It began by P P C's demurring to the margold, and asserting that it is the *daisy*—BR NICHOLSON replied, and quoted Perdita, who says, 'Here's flowers for you The margold that goes to bed w<sup>th</sup> the sun, And with him rises weeping'—*Wint Tale*, IV, iv, 103—JAMES BRITTEN continued the discussion, and quoted Dr Prior, as above, he then added, 'but if it is thought that a common British plant is indicated, it is probably the Lesser Celandine (*Ranunculus ficaria*) I do not think the daisy was meant, nor was that plant, as far as I am aware, ever dedicated to our Lady' C A W thinks that 'there is very little difficulty in asserting that these "Mary-buds" are margolds, but which of the margolds is meant, of course, nobody can settle positively, and there is no need to settle it at all Every one of them is classed by Withering under the genus *Syngenesia*, and the daisy comes under the same head' The painful student may find the full discussion in *Notes & Queries*, IV, xii, 243, 283, 363, 456, V, i, 24 I think the betossed soul may find peace in *Calendula officinalis*—Ed ]

27 that pretty is] It is not easy to recall any needless emendation of Shake-

So, get you gone : if this pen trate, I will confider your 29

29 So] Clo So Dyce, Glo Cam  
gone | gone— Rowe, +.

29 pen trate] F;

speare which is become so imbedded in the popular mind as this substitution by Hanmer of *bin* for 'is' This is due partly to the mistaken idea that a rhyme is needed to 'begin,' partly because Hanmer's was the edition of the 'nobility and gentry,' and partly, I think, because 'bin' is adopted in the version which Schubert set to peerless music—JOHNSON observes that Hanmer 'very properly restored' *bin*, 'but,' he added, 'he too grammatically reads "With all the things that pretty *bin*"' And hereby hangs a tale Johnson says that *bin* is 'too grammatical,' and yet every one of the four quotations which his fellow-editor, STEEVENS, adduced to prove the proper use of 'bin' shows that the authors of these quotations properly used *bin* as a plural Hanmer must have known this, and, therefore, changed 'every thing' into *all the things* for the sake of concord, which Johnson pronounced 'too grammatical' Not one of Hanmer's twelve critical followers, save only Keightley, has noted the necessity of providing a plural nominative to the plural *bin*,—possibly because they found a plural use in 'every thing,' which is the excuse put forward by Keightley, and, too, a legitimate one That his predecessors were aware of it may be doubted, else, I think, they would have instantly availed themselves of it—CAPELL gives the strangest of excuses for following Hanmer's *bin*, he grants that the word is 'both rustick and antiquated,' but says that it is in keeping with the character of the 'owner' of the song, that is, Cloten Angels and ministers of grace, defend us!—MURRAY, in his monumental article on 'Be,' notes (A I, 1-3 *plural*, γ, ¶) that '*Been, bin* was erroneously used by 16th century Scotch writers, in supposed imitation of Chaucer, and by Byron (in supposed imitation of Shakespeare) as *singular* Don Juan, XIII, xxvi, "Also there bin another pious reason," etc Lo, here there is another excuse for the advocates of *bin*; Cloten, Capell's Cloten, lapsed into Scotch, and was imitating Chaucer! As to the needlessness of Hanmer's change,—had Pope not tampered with the division of the lines as they stand in the Folios and in Rowe, the necessity for a rhyme to 'begin' would have, possibly, occurred to no one (It is temerarious rashness to deny the possibility of any change in Shakespeare's text) Knight's is the first loyal voice to be raised in protest against this division He remarks that as the lines are printed in the Folio, 'in all probability, a different *time* of the air was indicated, —a more rapid movement'—GRANT WHITE'S voice is the second in protest, and as far as I know, the last 'The stanza or stave of this song is,' he says, 'one of four fourteen-syllable verses and a refrain The subdivision of such verses into alternate lines of eight and six syllables was at first an irregularity caused by the introduction of rhymes at the cæsural pauses These cæsural rhymes were sometimes introduced in one part of a song and omitted in others' Thus reads his First Edition, in his Second, which he printed from the *Globe* Text, he adopted Pope's division.—ED

29 consider] STEEVENS (note on 'gently consider'd,' *Wint Tale*, IV, iv, 882, of this ed) This means, 'I having a gentlemanlike consideration given me,' i e, a bribe So in *The Three Ladies of London*, 1584 'Sure, sir, I'll consider it hereafter if I can *Dissimulation* What? consider me? does thou think I am a bribe-taker?' [p. 279 ed Hazitt-Dodsley].—DYCE (*Gloss*) That is, requisite [The present instance, and the foregoing from *Wint Tale*, are the only examples given by Dyce where 'consider' bears the meaning to *requite*—SCHMIDT (*Lex*) adds a third,

Muficke the better : if it do not, it is a voyce in her eares 30  
 which Horfe-haires, and Calues-guts, nor the voyce of  
 vnpaued Eunuch to boot, can neuer amed.

*Enter Cymbaline, and Queene.*

2 Heere comes the King

*Clot.* I am glad I was vp so late, for that's the reason 35  
 I was vp so earely he cannot choofe but take this Ser-

30 *voyce*] F<sub>2</sub> *voice* F<sub>3</sub>F<sub>4</sub>, Knt  
*fault* Coll MS *Vice* Rowe et seq

31. *and*] Om Ecl

*Calues-guts*] *cat's-guts* Rowe,

Cap *cats-guts* Pope, Theob 1, Johns

Varr Mal Steev Varr *cats'-guts*

Theob 11, Warb *cat-guts* Rann

*nor*] *with* Han

*off*] *of an* Coll MS

32 *vnpaued*] Castratus, *i e* sine tes-  
 ticularis, *i e* stones

*can neuer*] *can ever* Vaun

*amed*] *amend* Ff

[Exeunt Musicians Theob

33 Enter ] Enter Queen and Cym-

beline F<sub>3</sub>F<sub>4</sub> After *fatherly*, line 37

Dyce, Sta Glo Cam

34 2] 2 Lord Rowe

also from *Wint Tale*, IV, 11, 19, which, I think, is open to doubt, nevertheless, including it, we have but three examples bearing the meaning of bribing or requiting. But be it noted that the last word Cloten utters before the Song begins is 'consider,' where it can have no reference whatever to payment, but means simply 'let her lay it to heart.' Why should Cloten, after speaking ten or a dozen words, use the identical expression in an entirely different meaning? Why should he not intend in this second use of 'consider' to say, 'If your music touches her soul I will more highly appreciate it?' At the same time, it is possible that Cloten uses the word a second time, with the meaning given by Steevens.—Ed.]

30 *voyce in her eares*] KNIGHT (ed 1) 'Voice' has been changed to *vice*. But why?—DYCE (*Remarks*, p 254) The answer is, because common sense shews the absolute necessity of the change. [When a character is described to us as so utterly stupid that he 'cannot take two from twenty, for his heart, and leave eighteen,' does it behoove us to reform his language to meet the requirements of 'common sense'? On the contrary, does not the attempt show a lack of common sense in us? Possibly, *vice, i e*, defect, is the meaning here, but it is, I think, open to doubt. WALKER (*Crit*, 1, 319) points out, however, an instance in *Mer of Ven* (III, ii, 81), where all the Folios have 'vice' and the Quartos 'voyce,' the true word. It is the application of 'common sense' to the uncouth words or expressions of such characters as Cloten, Sir Andrew Aguecheek, and Clowns and Peasants which is, I think, to be deprecated. The Misses PORTER and CLARKE stoutly uphold 'voyce,' for the reason that 'music, as the natural voice of love, is nothing of practical use to Cloten, otherwise it is a mere "voice in her ears"'.—Ed.]

31 *Horse-haires, and Calues-guts*] Of course, 'Horse-hairs' refers to the violin-bow.—MURRAY (*N E D*, s v Catgut) So far as the name can be traced back, it distinctly means guts or intestines of the cat, though it is not known that these were ever used for the purpose. (Some have conjectured a humorous reference to the resemblance of the sound to caterwauling.) 1 The dried and twisted intestines of the horse and ass, used for the strings of musical instruments

35, 36 I was vp so late vp so earely] Sir Toby Belch says, 'not to be abed after midnight, is to be up betimes'.—*Twel N*, II, 11, 1

uice I haue done, fatherly. Good morrow to your Ma- 37  
 . lefty, and to my gracious Mother.

*Cym* Attend you here the doore of our stern daughter  
 Will she not forth? 40

*Clot.* I haue affayl'd her with Musickes, but she vouch-  
 safes no notice

*Cym* The Exile of her Mimion is too new,  
 She hath not yet forgot him, some more time  
 Must weare the print of his remembrance on't, 45  
 And then she's yours

*Qu.* You are most bound to'th'King,  
 Who let's go by no vantages, that may  
 Preferre you to his daughter : Frame your selfe  
 To orderly solicity, and be friended 50

38 to my] Om F <sub>3</sub> F <sub>4</sub> , Rowe	45 on't] F <sub>4</sub> , Dowden ou't F <sub>3</sub> F <sub>4</sub>
39 daughter] F <sub>2</sub> daughter F <sub>3</sub> F <sub>4</sub>	out Rowe et cet
daughter? Rowe et seq	47 to'th' F <sub>2</sub> to th' F <sub>3</sub> F <sub>4</sub> , Rowe, +
41 Musickes] F <sub>2</sub> Musicks F <sub>3</sub> F <sub>4</sub> ,	to the Cap et seq
Rowe, +, Cap Varr Rann, Herford,	48 let's] F <sub>2</sub>
Knt, Dowden music Han Mal. et	50 solicity,] solcuts, Ff, Rowe solcut-
cet	ing Coll n, Ktly, Glo Cam solcuts,
43 new,] Johns new Ff, Rowe,	Pope et cet
Pope, Han new, Theob et cet	be friended] befriended Rowe n,
44 him,] him Pope et seq	Pope, Han Knt, Sing Coll n

41 Musickes] For other instances of this interpolated *s*, if it be one here, see Walker's note on I, v, 84 —On the present passage LETTSOM, Walker's editor, remarks, in a foot-note (*Crit*, i, 240), that, since many editors have retained 'musics' (see *Text Notes*), 'it is, therefore, not superfluous to show that in this particular point [the interpolated *s*] the authority of the First Folio is next to nothing' Lettsom, albeit an admirable critic, keen and well-equipped, sometimes was, I think, unduly severe on the First Folio HERFORD ingeniously upholds 'musics,' which, he says, is 'a Clotenism for "pieces of music" He has assailed her as yet with only one, but the plural gives a heightened impression of Imogen's obstinacy' He may be right, albeit, we have 'Musicke' in lines 13, 14, and 30, just above 'Tis dangerous to meddle with anything Cloten says, at least here, comparatively in the beginning of our acquaintance His character changes much before the curtain falls —Ed.

44, 45 time Must weare . remembrance on't] If 'on't' were without the apostrophe, it is likely that there would be no hesitation in pronouncing it a misprint for *out*, but the persistent apostrophe in all the Folios must give us pause, and I cannot but follow DOWDEN in retaining it, and in reading 'on't.' It is time which must wear the remembrance imprinted on it a little longer In 'his remembrance,' 'his' is an objective genitive —Ed.

49 Preferre] SCHMIDT (*Lex*) That is, recommend. Thus also IV, ii, 476, and IV, ii, 490.

50 orderly solicity] STEEVENS: That is, regular courtship, courtship after

With aptneffe of the feason : make denials 51  
 Encreafe your Seruices . fo feeme, as if  
 You were inspir'd to do thofe duties which  
 You tender to her that you in all obey her, 54

51 *feason* | *season*, Pope, Han Knt,  
 Sing Coll 11

53 *were* | *are* Rowe 11, Pope, Han  
 54 *her that her,* | *her that her*  
 Ff *her, that her*, Knt

the established fashion [The large number is eminently noteworthy of the instances 'of a certain class of noun substantives (*accuse* for *accusation*, *begin* for *beginning*, *depart* for *departhure*)' which WALKER (*Crit*, II, 313) has furnished The present word or, rather, its correction, *solicits*, from the Second Folio, is among them, and another example of it is given by Walker from Shirley, *The Arcadia*, V, II, p. 245, ed Dyce 'tir'd with his *solicits* I had no time to perfect my desires' Cf 'Speak, Prince of Ithaca, and be't of less expect'—*Tro & Cress*, I, III, 70 'Again What's his excuse? *Ulyss* He hath none, But carries on the stream of his dispose Without observance'—*Ib* II, III, 173 LETTSOM, in a foot-note, observes that '*Dispose* is found in DRYDEN, *Rival Ladies*, II, about fifty-five lines from the end "Your dowry is at my dispose"' Milton uses *retire* as a substantive in *Par Lost*, xi, 267 COLLIER (ed 11) reads *soliciting*, 'the old printer having mistaken the termination *ing* for *ty*, a not unlikely error'—Ed]

50-52 and be friended With aptnesse of the season make denials Encrease your Seruices] In ROWE's ed 11. 'be friended' is changed to *befriended*. This change was adopted by sundry editors (see *Text Notes*), and proposed ('stumbled on,' says Dyce) by M. Mason as a new reading Dyce, however, disapproved of it and asks, 'what has Cloten's being "befriended with aptness of the season" to do with his "making denials increase his services"?' Although 'be friended' seems the better reading, as more in accord with the other imperatives, 'make denials' and 'so seem,' yet it is not easy to perceive the pertinency of Dyce's question, *befriended* merely changes an imperative into a participle, and makes the phrase parenthetical. 'And,' says the Queen (favoured by the fitness of the occasion), 'make denials increase,' etc This parenthesis is indicated by commas in the text of KNIGHT, thus 'and, befriended With aptness of the season, make denials Increase,' etc This reading and exactly the same punctuation is proposed by Vaughan (p. 34) as his own, and, therefore, the correct one—Ed

52-54 so seeme, as if tender to her that you in all obey her] Here again the colon after 'to her,' in line 54, presents the same difficulty as the colon after 'Seruices,' in line 52 KNIGHT again replaces the colon by a comma, and connects 'that you in all obey her' with 'so seem,' and gives as the 'clear meaning,' 'so seem that you in all obey her, as if you were inspir'd, etc' The cutting off,' says Knight, 'of the last member of the sentence [whereby he refers, I suppose, to the colon—Ed] is destructive to the sense "You are senseless" has the meaning of *be you senseless*' Again Vaughan's punctuation is the same as Knight's. This time, however, he is aware of the fact, but, apparently, begrudges Knight all credit, because, he says, though Knight gives the right punctuation, he gives the wrong interpretation, and fails to see that the force of 'so,' in the first line, extends to therein 'you are senseless,' in the last, to which Knight 'unwarrantably' gives the wrong meaning The right meaning, according to Vaughan, is 'so



Saue when command to your dismission tends, 55  
And therein you are fenfeleffe.

*Clot* Senfeleffe? Not fo.

*Mef* So like you (Sir) Ambassadors from Rome,  
The one is *Caus Lucius*.

*Cym* A worthy Fellow, 60  
Albert he comes on angry purpose now,  
But that's no fault of his we must receyue him  
According to the Honor of his Sender,  
And towards himfelfe, his goodneffe fore-spent on vs  
We must extend our notice. Our deere Sonne, 65

57 [Enter a Messenger Rowe	64 <i>his</i> ] <i>for's</i> Han <i>for his</i> Cap
58 <i>from</i> ] <i>fr</i> from F <sub>2</sub>	Ktly
59 <i>The one is</i> ] <i>One's</i> Han	<i>his fore-spent</i> ] <i>for his</i> goodness
64 <i>himfelfe,</i> ] <i>himself</i> Mal Steev	<i>spent</i> Anon ap Cam
Varr	<i>on us</i> ] <i>on</i> Rowe u, Pope

seem that you do not in such case [of your dismission] even understand her in doing so' To which, I think, Knight could retort that his interpretation is much the more vigorous, it is, in effect 'appear to be inspired to do everything you tender her, and that you will obey her implicitly until she commands you to leave her—then (not tamely put on an appearance, but—) be you senseless'—Ed.]

56 senselesse] The COWDEN-CLARKES The cunning Queen uses this word with the signification of 'unconscious,' 'purposely without perception,' her obtuse son affrontedly disclaims it, as signifying 'stupid,' 'devoid of sense' The angry susceptibility and tetchiness of ignorance, just sufficiently aware of its own incapacity to be perpetually afraid that it is found out and insulted by others, blended with the stolid conceit that invariably accompanies this inadequate self-knowledge, are all admirably delineated in Cloten he is a dolt striving to pass for an accomplished prince, a vulgar boor fancying himself, and desirous of being taken for, a thorough gentleman He presumes upon his position, believes that it constitutes him the exalted personage who ought to command respect, not perceiving that it renders the more conspicuous those natural disqualifications which deprive him of all respect, even from those who flatter and humour him to his face and sneer at him behind his back

58 So like you] ABBOTT (§ 297) 'Like,' in this present instance, is probably (not merely by derivation, but consciously used as) impersonal

64, 65 towards himfelfe, his goodnesse fore-spent on vs We must extend our notice] MALONE That is, we must extend towards himself our notice of his goodness heretofore shown to us VAUGHAN (p 397) paraphrases 'we must extend our notice to' ('towards') 'his own goodness forespent upon us,' which apparently means that notice must be extended to the man's goodness instead of to the man himself, it is somewhat difficult to see how Caus can appreciate this nice discrimination. Vaughan then goes on to say that "'himself his goodness" is identical with "himself's goodness,"—that is, "his own personal goodness"' This Dyce would call, I fear, a barbarous construction It is the presence, however, of the comma between 'himself' and 'his' which causes Vaughan

When you haue giuen good morning to your Mistris, 66  
 Attend the Queene, and vs, we shall haue neede  
 T'employ you towards|this Romane  
 Come our Queene *Exeunt.*

*Clot.* If she be vp, Ile speake with her . if not 70  
 Let her lye full, and dreame : by your leaue hoa,  
 I know her women are about her what  
 If I do line one of their hands, 'tis Gold  
 Which buyes admittance (oft it doth) yea, and makes  
*Diana's* Rangers false themselues, yeeld vp 75

68 T'employ] Ff, Rowe, +, Dyce,	73 hands,] F <sub>2</sub> hands F <sub>3</sub> F <sub>4</sub> hands—
Sing Ktly To employ Cap et cet	Rowe hands' Ktly hands? Pope et
68, 69 One line Rowe et seq	cet
69 Exeunt] Exeunt Cym Queen,	74 buyes] buys F <sub>4</sub> buy Pope (mis-
Mess and Lords Cap Exeunt all but	print)
Cloten Glo	(oft it doth)] oft' doth, or oft
Scene iv Pope, Han Warb	doth, Vaun
Johns	yea] Erased, Coll MS
71 leaue hoa,] F <sub>2</sub> F <sub>3</sub> leave ho, F <sub>4</sub>	and] Om Pope, +
leave ho' Rowe, Pope leave, ho' Theob	75 Rangers] rangers, Coll (mono-
et seq	vol)
[Knocks Theob Calls Coll	yeeld vp] and yeeld up Rowe
(monovol)	and yeeld Pope, Han
72 her] her— Rowe, + her Johns	

to assert that 'all editors and critics' who retain it are proved thereby to misunderstand the construction —ED

75 *Diana's Rangers*] CRAIGIE (*N E D*, s v Ranger 2) A first officer, a gamekeeper Now only archaic, and as the official title of the keepers of the royal parks —MADDEN (p 241) To carry out this scheme the aid of the forester was needed It was by his directions that the company were to be conducted to the special stands assigned to them This aid, however, might be bought In these days (I write of three hundred years ago) there could be found foresters and keepers [*i e*, rangers] willing to accept gold at the hands of their masters' guests 'Take this for telling true' So saying, the Princess in *Love's Lab Lost* rewards the forester who leads her to what he describes as 'a stand where you may make the fairest shoot' When Cloten would gain admittance to Imogen, he bethinks him thus [here follow lines 72–76] I know not whether this thought was suggested by the venality of Master Shallow's forester But it is certain that he was somehow induced to lend his aid It was arranged that he should himself attend to the driving of the deer, leaving to assistants the placing of the company in their stands Thus it would be easy to persuade the Justice afterwards that these varlets mistook his directions and he would escape scot free [Of course, the rangers of Diana are Imogen's 'women,' the foresters of the Goddess of hunting and of chastity]

75 false themselues] 'False' cannot here be classed with any certainty either as a verb or as an adjective —BRADLEY (*N E D*) places it under the heading of a *verb*, and, if a verb, it is the sole example of its *reflexive* use, but not only does he precede it with a '?,' but after defining it, 'To betray one's trust,' adds in parentheses, '(Doubtful, the word may be an adjective)' There is no objection to urge

Their Deere to'th'tand o'th'Stealer . and 'tis Gold 76  
 Which makes the True-man kill'd, and faues the Theefe:  
 Nay, sometime hangs both Theefe, and True-man: what  
 Can it not do, and vndoo? I will make  
 One of her women Lawyer to me, for 80  
 I yet not vnderstand the cafe my felfe  
 By your leaue *Knockes.*

*Enter a Lady*

*La* Who's there that knockes?  
*Clot* A Gentleman. 85  
*La* No more  
*Clot* Yes, and a Gentlewomans Sonne  
*La* That's more  
 Then some whose Taylors are as deere as yours,  
 Can iustly boast of . what's your Lordships pleasure? 90  
*Clot.* Your Ladies perfon, is she ready?  
*La.* I, to keepe her Chamber. 92

76 to'th' o'th'] to the of thee Steev	82 leaue ] leave— Var '73
Varr to the o'th' Cap et cet (subs)	86 more ] more? Rowe 11 et seq
77 True-man] Fi, Rowe 1, Cap Var	88-90 That's boast of] Aside Del
'73 true man Rowe 11 et cet	conj
78 sometime] sometimes Rowe, +,	91, 92 Your I,] As one line Han
Var '73	Cap Steev et seq
True-man ] true-man Johns Var	92 I,] Ay, Rowe
'73 true man Han Var '78 et seq	to keepe her Chamber] Aside Del
79 vndoo?] undo F <sub>3</sub> F <sub>4</sub>	conj

against it as a verb Examples are not lacking of its inflected use —STEEVENS quotes an example thereof in *Com of Err*, 'Nay, not sure, in a thing falsing'—II, 11, 95 And Bradley furnishes others, with varying meanings, from the *Ancren Riwle* down to the beginning of the eighteenth century—Ed

77, 78 True-man] WALKER'S seventy-eighth Article (*Crit*, ii, 136) deals with 'noticeable modes of spelling in the Folio,—not, indeed, peculiar to it, being common (for the most part at least, if not universally) to all the publications of that age', such as *Richman*, *youngman*, *oldman*, *deadman* (as in this play, 'the strait pass was damm'd with deadmen,'—V, iii, 15, 16) 'In fact,' says Walker, 'man, in combinations of this kind, such of them, I mean, as from their nature are of frequent occurrence, had an enclitic force This is evident not only from their being so frequently printed either in the manner above or with a hyphen [as in the present instance], but also from the flow of the verse in many of the passages where they occur'

89 Taylors are as deere as yours] INGLEBY (ed ii) Dr Nicholson states this to be directed at the new knights and others of no birth recently made favourites at Court But that the creation of Baronets was a year later than the latest date assigned to this play, one might suppose it to be a hit at them. [Is it not a universal truth, applicable at all times and in all countries?—Ed]

91 ready] CRAIGIE (*N. E. D.*, s. v. A 1 b) Properly dressed or attired;

*Clot* There is Gold for you, 93  
 Sell me your good report.  
*La.* How, my good name? or to report of you 95  
 What I shall thinke is good. The Princeffe.

*Enter Imogen.*

*Clot.* Good morrow fairest, Sister your sweet hand  
*Ino.* Good morrow Sir, you lay out too much paines  
 For purchasng but trouble. the thankes I giue, 100  
 Is telling you that I am poore of thankes,  
 And scarce can spare them  
*Clot* Still I sweare I loue you  
*Ino.* If you but said so, 'twere as deepe with me : 104

93, 94 <i>There is report</i> ] One line	Cam <i>The Princess</i> — Pope et cet
Pope et seq (except Cap Dyce, Glo	96 [Exit Lady Cap
Cam)	98 <i>fairest, Sister</i> ] Ff Rowe, Pope
93 <i>There is</i> ] <i>There's</i> Var '78, '85,	<i>fairest Sister</i> Johns Var '73, Ktly
Mal Rann, Steev Varr Coll Sing	<i>fairest sister</i> Cap Var '78, '85, Mal
Sta Ktly	Ran Steev Var '03, '13, Sta <i>fairest</i>
94, 95 <i>Sell name</i> ] As one line Han	<i>sister</i> Theob et cet
Cap	99 <i>Sir</i> ,] Ff, Rowe <i>Sir</i> Coll Dyce
95 <i>How</i> ,] <i>How</i> F, <i>How!</i> Cap et	Sta Ktly, Glo Cam <i>Sir</i> , Pope et
seq	cet
95, 96 <i>or to thinke</i> ] One line Cap	103 <i>Still I sweare</i> ] Ff Rowe, Pope,
96 <i>I shall thinke is</i> ] <i>I think</i> Han	Han Theob 1, Cam <i>Still, I swear</i>
<i>good</i> ] <i>good?</i> Pope et seq	Knt, Dyce, Sta Glo <i>Still, I swear,</i>
<i>The Princeffe</i> ] As separate line	Theob 11 et cet
Han <i>The Princess!</i> Dyce, Sta Glo	104 <i>you but</i> ] <i>you'd but</i> F <sub>3</sub> F <sub>4</sub> , Rowe

having finished one's toilet [Thus in *Macbeth* when the occupants of the Castle, hurried from their beds by the horror of Duncan's murder, and the time comes for them to separate, Banquo says, 'when we have our naked frailties hid That suffer in exposure, let us meet,' and Macbeth replies, 'Let's briefly put on manly readiness,' where 'readiness' bears the same meaning as 'ready' here The Lady, however, to spite Cloten gives the ordinary meaning to the word JOHN HUNTER appositely refers to the stage direction in 1 *Hen VI* II, i, 38 'Enter the Bastard of Orleans, Alençon, and Reignier, half ready, and half unready'—Ed]

94 *your good report*] Again, to tease Cloten, the Lady takes 'report' in the sense of *reputation*; as Belarius uses it where he says 'my report was once First with the best of note,' III, iii, 63 —Ed

104 *as deepe with me*] ROLFE 'Deep' is elsewhere associated with swearing, as in *Sonn*, 152, 9, 'I have sworn deep oaths', *R of L*, 1847, 'that deep vow' ['Deep' is one of Shakespeare's favourite adjectives. Naturally, he uses 'good' far more frequently than any other adjective Independently of its general use, BARTLETT'S *Concordance* gives about fourteen columns of its use in especial combinations, such as 'good faith,' 'good credit,' 'good sweet,' etc 'High' comes next, in these especial combinations, with about two columns 'Brave' next,

If you sweare full, your recompence is full 105  
That I regard it not

*Clot.* This is no answer

*Imo.* But that you shall not say, I yeeld being filent,  
I would not speake. I pray you spare me, 'faith  
I shall vnfold equall discourtesie 110  
To your best kindueffe · one of your great knowing  
Should learne (being taught) forbearance. 112

108 *yeeld*] Ff, Rowe n, Dyce, Sta Theob n, Warb Johns *me*, Theob 1  
Glo Cam *yeeld*, Rowe n et cet et cet  
109 *me*,] Ff, Rowe, Pope *me*— 109 *'faith*] *'faith* Var '03, '13, '21,  
Knt *faith* Coll Dyce, Cam

with about a column and a half Then 'deep,' as the fourth favourite, with over a column 'Bad' and 'light' with about three-quarters of a column each These, of course, are rough approximations, but sufficiently accurate to convey a general idea, and it is, at least, highly satisfactory to know that there is far, far more of 'good' in Shakespeare than 'bad' or any other quality—ED]

105 *still*] That is, constantly, for ever, as in Shakespeare *passim*

110, 111 I shall vnfold equall discourtesie To your best kinduesse]  
That is, I shall unfold discourtesy equal to your best kindness See ABBOTT,  
§ 419 a on *Transposition of adjective phrases*, where this line is quoted —WYATT  
But it is at least equally likely that the more obvious meaning is the right one  
[What the more 'obvious meaning' is DOWDEN supplies, 'as much discourtesy as I  
have shown']

111, 112 one of your great knowing Should learne (being taught) for-  
bearance] It seems hardly fair to Warburton to record, in the *Text Notes*,  
his wild amendments without giving his reasons for them Accordingly, he ex-  
plains his reading, 'Should learn (being tort) forbearance,' as meaning 'one of your  
wisdom *should learn* (from a sense of your pursuing a forbidden object) *forbearance*'  
which gives us a good and pertinent meaning in a correct expression' He then  
proceeds to say that '*tort* is an old French word, signifying *being in the wrong*,'  
and appeals to Skinner's *Etymologicon* as his authority Warburton had assailants  
(Edwards, author of the *Canons of Criticisms*, and Heath, the author of *The Revisal*  
*of Shakespeare's Text*), between them they seriously and deservedly injured the sale  
of his edition Of them Dr Johnson speaks, in his immortal *Preface*, in terms that  
we well might commit to memory, so characteristic is it and so vigorous—of Dr  
Warburton's chief assailants 'one [Edwards] ridicules his errors with airy petu-  
lance, suitable enough to the levity of the controversy, the other [Heath] attacks  
them with gloomy malignity, as if he were dragging to justice an assassin or an  
incendiary The one stings like a fly, sucks a little blood, takes a gay flutter, and  
returns for more, the other bites like a viper, and would be glad to leave inflam-  
mations and gangrene behind him' In the present instance the chance was too  
good for Edwards to lose, accordingly (p 100) he shows that *tort* is not an 'old  
French word' in any sense other than that all French words are old, and that it is a  
noun and not an adjective, and that a reference to Skinner's definition, which he  
quotes in full, gives no manner of authority to Warburton's assertion, and ends  
with the hope that 'for the future Mr Warburton will apply Imogen's advice to this

*Clot.* To leaue you in your madnesse, 'twere my fin, 113  
I will not

*Imo.* Fooles are not mad Folkes 115

113 *fin,*] Ff, Rowe, Pope *sin*  
Johns Var '73 *sin*, Theob et cet  
114 *not*] *not do't* Han

115 *are not*] *cure not* Theob +, Cap  
White, Huds Ingl Baugust, Wyatt,  
*are not for* Daniel ap Cam  
*Folkes*] *folks*, Sir Han

liberty he takes of coming words, and according to his own reading, "—learn (being TORT) forbearance"—HEATH'S 'gloomy malignity' is as follows 'For this most extravagant and ridiculous imagination of Mr Warburton's we must, it seems, discard the natural easy sense of the common reading But Mr Warburton objects, that "whoever is taught necessarily learns, and that learning is not the consequence of being taught, but the thing itself" Which is just the same as to say that there is no manner of distinction between the means and the end Do we not every day see glowing examples of people who are taught what they never do, and, indeed, are never able to learn? Hath not, for instance, a well-known antick [*z e*, Warburton] been on many occasions abundantly taught modesty and good manners, and that teaching sometimes accompanied with very severe discipline, of the pen at least? But would it, therefore, be a just conclusion to say that he hath learned them? I appeal to the reader, who will find [in the foregoing quotation from Edwards] the common text well explained and fully justified, and this idle whimsey unanswerably, and with great spirit and pleasantry, fully exploded'—JOHNSON That is, a man being taught forbearance should learn it—CAPELL (p 108) 'Being taught' means—being so often desired to it, [*z e*, being so often desired to forbear], which had been a teaching to any other but Cloten—THISELTON (p 19) Cloten misunderstood Imogen to mean merely that she wishes him to withdraw, in accordance with a frequent signification of the word 'forbear' [This ingenious suggestion seems clearly right—ED]

115 Fooles are not mad Folkes] THEOBALD The reasoning is perplexed in a slight corruption, and we must restore as Mr Warburton likewise saw. 'Fools *cure* not madness' You are mad, says he, and it would be a crime in me to leave you to yourself Nay, says she, why should you stay? A Fool never cured madness Do you call me Fool? replies he, etc All this is easy and natural And that *cure* was certainly the Poet's word I think is very evident from what Imogen immediately rejoins 'If you'll be patient, I'll no more be mad, That *cures* us both,' *z e*, If you'll cease to torture me with your foolish solicitations, I'll cease to show towards you anything like madness, so a double cure will be effected, of your folly and my supposed frenzy [This note, without any acknowledgment to Theobald, is copied word for word (except the reference to Mr Warburton), but not signed by Warburton, and consequently to him it is accredited by Johnson, by the Varr 1773, 1778, and 1785, and by several other editors, it is as clear a piece of literary dishonesty as one may wish to see in a summer's day—ED]—STEEVENS This, as Cloten very well understands it, is a covert mode of calling him fool The meaning implied is this if I am mad, as you tell me, I am what fools can never be 'Fools are not mad folks'—WHITE Even admitting such a very subtle and recondite meaning [as this of Steevens], what fitness has it to the passage? Cloten says he must stop with Imogen to take care of her because she is mad, and she being provoked by his boorishness to 'unfold equal discourtesy,'

*Clot.* Do you call me Foole?

116

*Imo.* As I am mad, I do

If you'll be patient, Ile no more be mad,  
That cures vs both. I am much forry (Sir),

You put me to forget a Ladies manners

120

By being so verball and learne now, for all,

118 *patient*] *prudent* Warb conj      118 *mad*] *mad*, Theob et seq  
(probably withdrawn)

indirectly calls him a fool by telling him that the attendance of fools is of no service to the mad. This reading is confirmed [by 'cures' in her reply]—HUDSON Cloten had just implied that his purpose is to cure Imogen of her imputed madness. She, in her reply, insinuates that he is a fool, and so he understands her. Her next reply is in accordance with this, meaning, 'If you will desist from your folly in making suit to me, I will leave off being mad, that act of yours will cure us both' [DEIGHTON's text follows the Folio, but in his note he cites Ingleby as adopting Theobald's *cure*, and adds, 'rightly, I think,' in MS in the copy which Deighton kindly sent me. He quotes Ingleby's note in full, which is virtually the same in effect as White's and Hudson's, as is also BAUGUST's]—WYATT quotes Steevens's interpretation, with this comment: 'If Cloten understood this, he must have been as clever as a Shakespearian commentator. It is certainly not the most obvious inference from "Fools are not mad folks," which rather is "Whether I am a fool may be a matter of question, but even fools are not necessarily mad." I am compelled to adopt Warburton's [*sic*] conjecture (1) because it makes Imogen's reply to Cloten perfectly apposite, and his following question most natural and pertinent, (2) because of the added force it gives to "That cures us both", (3) because, though there are plenty of obscurities in the later plays, there is hardly a trace of obscurity in all Imogen's very plain speaking to Cloten. To this I need only add, that when Imogen says she'll "no more be mad," she does not refer to the madness that Cloten meant, that of her love, but to the madness which made her call him fool'—HERFORD. That is, you are in no danger of such 'madness' as mine.—THISELTON (p. 20). That Imogen herself means 'though you may think me a Fool, you have no right to class me, a Princess, with Bedlamites,' is, I think, clinched by the initial capital ('Folkes'). She has overheard Cloten's mention of 'This foolish Imogen' (line 10). He, of course, has no idea of this, and takes her to mean 'I had rather be mad than a Fool like you'—DOWDEN. I take it to mean 'I am not mad, I am only a fool, and so you may safely leave me to my folly'. If we are to emend, I may add the conjecture 'Fools spare not mad folks,' fools exercise no forbearance to mad folks, but torment them. The word 'spare' is commonly so used by Shakespeare, and Imogen has prayed (line 109) to be spared. But no emendation should be made.—ROLFE. *Cure* certainly gives a simpler sense, and is favoured by *cures* just below, but no change is imperatively demanded. [I say 'ditto to Mr Burke'—ED.]

121 *so verball*] JOHNSON. That is, *so verbose*, so full of talk.—KNIGHT. But neither Cloten nor Imogen have used many words. Imogen had been parrying her strange admirer; but she now resolves to *speak* plainly,—to be *verbal*,—and thus to forget a lady's manners.—TIECK (p. 378). 'Verbal' does not mean prolix, talkative, but outright, that is, to speak out bluntly or without muncing matters.

That I which know my heart, do heere pronounce 122  
 By th'very truth of it, I care not for you,  
 And am so neere the lacke of Charitie  
 To accufe my selfe, I hate you which I had rather 125  
 You felt, then make't my boast  
*Clot* You sinne against  
 Obedience, which you owe your Father, for  
 The Contract you pretend with that base Wretch, 129

122 *which*] *who* Pope,+ *myself*] Cap et seq (subs)  
 125 *To accufe*] *T'accuse* Pope,+ 126 *make't*] *make* Pope,+  
 Dyce II, III 128 *Father, for*] Ff *father, for*  
*To accufe my selfe,*] (*To accuse* Rowe,+ *father* For Cap et seq

—SCHMIDT (*Lex*) adopts this view —SINGER That is, so explicit, not verbose —HUDSON Imogen refers to his forcing her thus to the discourtesy of expressing her mind to him, of putting her *thoughts* into *words* —WHITE (ed II) That is, wordy and ready to catch at words —INGLEBY That is, by expressing in *words* what is ordinarily understood by implication —VAUGHAN (p 398) This imports 'I am sorry, sir, that you provoke me to forget a lady's good manners *in speaking* so plainly to you' —DEIGHTON To me it seems plain that Imogen refers to Cloten's worrying her with so many protestations 'You will take no denial,' she says, 'you, by pestering me with so many words, cause me to lose my temper', thus, Middleton, *A Chaste Maid*, etc., I, line 64, 'He's grown too verbal,' i.e., as the context shows, too fond of words [Deighton's interpretation is essentially that of Herford, and of Wyatt] —DOWDEN If this refers to Imogen, as I think, it may mean, profuse of words, or perhaps plain-spoken —MINSHEU (1627) explains 'verbal' as 'full of words' [I cannot but think that this refers to Cloten If it refer to Imogen, it will make no difference in the meaning wherever the phrase occurs in the sentence Transpose it, and it will then clearly seem, I think, to refer to Cloten, thus 'I am much sorry, sir, By being so verball, you put me to forget A lady's manners' We must bear in mind the tension of Imogen's mood at this moment,—over the loss of her bracelet her mind was distracted, and while every nerve was quivering with dismay and anxiety she was sprighted with a fool, frightened, and angered worse She had begged him to forbear further words (line 109), and would have held her peace but for the fear that silence would seem to give consent. And yet there still came from Cloten those intolerable bursts of speaking, with the snatches in his voice, which fairly maddened her But mistress of herself, she retained her calm dignity until she saw that he must receive an outspoken refusal,—this, she says, is to forget a lady's manners —ED ]

124, 125 *Charitie To accuse my selfe*] CAPELL (p 108) If, instead of the long notes [on *cure*, the editors] had bestowed their attention upon Imogen's next speech, they had perceived the wrong pointing in the last line but one of it, and amended it as it is in this copy, [i.e., Capell's text See *Text Notes*, where Capell's parenthesis corrects the faulty punctuation of the Folio, and makes it evident that Imogen herein accuses herself of lack of charity —ED ]

129. *The Contract*] JOHNSON Here Shakespeare has not preserved, with his common nicety, the uniformity of his character. The speech of Cloten is rough and harsh, but certainly not the talk of one 'Who can't take two from twenty, for his



One, bred of Almes, and foster'd with cold dishes,  
 With scraps o'th' Court It is no Contract, none,  
 And though it be allowed in meaner parties  
 (Yet who then he more meane) to knit their soules  
 (On whom there is no more dependance  
 But Brats and Beggery) in selfe-figur'd knot,  
 Yet you are curb'd from that enlargement, by  
 The consequence o'th' Crowne, and must not foyle

132 <i>allowed</i> ] <i>allow'd</i> Rowe et seq	135 <i>selfe-figur'd</i> ] <i>self figur'd</i> F <sub>3</sub> F <sub>4</sub>
133 <i>then</i> ] <i>than</i> Rowe	136 <i>enlargement</i> ] Ff, Rowe, Pope
<i>meane</i> ] F <sub>2</sub> <i>mean</i> F <sub>3</sub> F <sub>4</sub> <i>mean</i> ,	<i>enlargement</i> Theob et cet
Rowe <i>mean</i> ? Pope et cet	137 <i>not foyle</i> ] <i>not foyle</i> F <sub>2</sub> F <sub>3</sub> <i>not</i>
133-135 <i>soules</i> (On Beggery)] <i>souls</i>	<i>foil</i> F <sub>4</sub> , Rowe, +, Mal Coll 1, Ktly
On Beggery, Rowe, Pope	<i>not soil</i> Han et cet <i>'file</i> Ingl conj

heart, And leave eighteen' His argument is just and well enforced, and its prevalence is allowed throughout all civil nations, as for rudeness, he seems not to be much over-matched [An ill-considered remark, with all respect be it spoken, or did Dr Johnson wish to illustrate in this note the 'imbecility' with which he charges the whole play?—ED]—INGLEBY (*Revised Ed*) Dr Nicholson observes that Cloten's phrases and perseverance show that there had been no marriage between Imogen and Posthumus, but simply a 'contract' or handfasting, which, however, was then considered equivalent to it, as far as intercourse was concerned

130 bred of Almes] HALLIWELL 'A foster-father, that keepeth a child of almes, or for God's sake'—Withals's *Dichonarie*, ed 1608, p 275

134 dependance] MURRAY (*N. E. D* 4 b) A body of dependants, a household establishment—DEIGHTON understands this differently, thus 'And though with people of lower origin, in the case of whose marriage no other result is depending except the rearing of brats in begging, it is permitted to them to enter into any union they choose,' etc [And perhaps rightly 'On whom' in this line refers, I think, to 'meaner parties'—ED]

135 in selfe-figur'd knot] WARBURTON This is nonsense We should read, *self-finger'd* knot, i e, a knot solely of their own tying, without any regard to parents or other more public consideration [It is not worth contention, but I think that this emendation was Thirlby's See Nichols, *Illust*, ii, p 829]—JOHNSON But why nonsense? A 'self-figured knot' is a knot formed by yourself—COLLIER (ed 11) We are strongly inclined to think Warburton's emendation, in the sense of a knot tied only by themselves, right, we do not alter the text—HUDSON That is, marrying to suit themselves, whereas the expectant of a throne must marry to serve the interests of his or her position

137 must not foyle] COLLIER Here 'foil' seems to have been a misprint for *soil*—INGLEBY. The Folio has '*foyle*,' the point being inverted If the apostrophe were intentional, '*foyle*' might be an error for '*fyle*' or '*file*,' equivalent to *defile* But *soil* seems the most probable correction—BRADLEY (*N. E. D*, s v *Foul*), whereof one of the forms during the 14th and 16th centuries is *foyle*, verb III, 6) To foul, defile, pollute [As authorities, a quotation is given from Wiclif, in 1380, a second from HYLTON, *Souls Perfect* (in 1440—W de W, 1497), l xxxiv 'A man hath be moche foyled with wordly or fleshely synnes,' which seems to bear

The precious note of it; with a bafe Slaue, 138  
 AHilding for a Liuorie, a Squires Cloth,  
 A.Pantler, not fo eminent 140

138 note] robe Elze hope Wray ap  
 Cam

138 it, with] it with Pope et seq

140 A.Pantler,] Ff, Rowe, +, Var  
 '73 A paniler,—Sta Ktly A paniler,

Cap et cet

out the meaning to pollute, a third from UDALL, *Ralph Roister Doister* (1550) 'a man Hath no honour to foil his hands on a woman'—V, vi, a fourth is from Phineas Fletcher's *Purple Island*, 1633 'Ranc'rous Enemies, that hourly toil Thy humble votarie with loathsome spot to foil—x1, 33 Of these, the last seems fully to authorize the meaning given by Bradley, if the date were only a little earlier it would be more appropriate to the present passage from Shakespeare The quotation from *Ralph Roister Doister* is, I fear, somewhat doubtful The meaning given to 'foil' in that passage by Farmer in his ed of 1906, p 127, is 'to lay hands on, literally, to make a mark or track foil is equivalent to the track of a deer' This definition seems quite to exclude an application to Cloten's 'foyle' DOWDEN quotes from Capt Smith's *Advertisements*, etc, 1631 (*Works*, Arber, p 926) 'all our Plantations have beene so foyled and abused, their best good willers have beene discouraged, and their good intents disgraced,' etc But the context shows, I think, that here the word hardly means to pollute, but rather to frustrate, to baulk, owing to the complaints of the people in England, accordingly, the quotation would fall, I think, more befittingly under Bradley's 5th head If the word 'foyle' here in the text before us can bear no other meaning than to pollute, to disgrace, and it very closely approaches that meaning, we need no authority for its use It is all-sufficient that Shakespeare so uses it Unfortunately, editors and critics are not here all of one mind, and many are beguiled by the simple change of *f* into *s* VAUGHAN (p 399) asserts that 'foyle' is here metaphorically used for the leaf of thin metal placed beneath a precious stone to give it greater brilliancy, and quotes as a similar instance a passage in *Rich III* V, iii, 250, where, however, 'foil' is a different word, meaning the setting of a ring,—not the tin-foil placed beneath the jewel —ED ]

138 note of it] COLLIER (ed n) We may suspect a misprint in the word 'note'—HUDSON 'Note' seems a rather strange word for this place Perhaps it should be *worth*—SCHMIDT (*Lex*) That is, of the crown —ONIONS Distinction, importance, eminence

139 Hilding] MURRAY (*N E D*) 1 Of obscure origin 2 A contemptible, worthless person of either sex, a good-for-nothing [The present instance quoted]

139 for a Liuorie, a Squires Cloth] MALONE Only fit to wear a livery, and serve as a laquy.—MURRAY (*N E D*, s v Cloth, III, 13) The distinctive clothing worn by the servants or retainers of a master [A quotation which aptly applies to the present phrase, 'a Squire's Cloth,' follows from Florio's *Epistle Dedicatorie*, in his *Worlde of Wordes*, 1598 'The retainer doth some seruice, that now and then but holds your Honors styrop, or lendes a hande ouer a stile . . . or holds a torch in a darke waie enough to ware your Honors cloth,' p 3]

140 A Pantler] MURRAY (*N E D*) Apparently an altered form of Panter. ? after *Builer* Equivalent to *Panier*, which Murray thus defines 'originally

*Imo.* Prophane Fellow .

141

Wert thou the Sonne of *Iupiter*, and no more,  
But what thou art besides thou wer't too base,  
To be his Groome thou wer't dignified enough

Euen to the point of Enuie. If 'twere made

145

Comparatue for your Vertues, to be stl'd

The vnder Hangman of his Kingdome; and hated

For being prefer'd so well

*Clot* The South-Fog rot him.

149

141 *Fellow* ] *fellow*! Pope

Han

143 *besides* ] *besides*, Rowe et seq

147 *vnder Hangman*] Ff, Rowe,

143, 144 *wer't*] Ff *wer't* Rowe

Pope, Cap *under-hangman* Theob et

145 *Enuie* If] *Envy*, If F<sub>2</sub> *Envy*,

cet

if F<sub>3</sub>F<sub>4</sub>, Rowe et seq

*Kingdome*] *realm* Pope, +

146 *Vertues*, to] *vertues* to Pope,

149 *South-Fog*] *South Fog* F<sub>4</sub>

meaning "baker," but in Mid Eng usually applied to the officer of a household who supplied the bread and had charge of the pantry Thus in Falstaff's description of Prince Hal "a 'would have made a good pantler, a 'would ha' chipped bread well," *2 Hen IV* II, iv, 258' [In the Verner & Hoods *Reprint*, in Booth's, in Craig's there stands a period between 'A' and 'Pantler' It is not found in Staunton's *Photolithograph*, nor in my own copy of F<sub>1</sub>, nor has the Cam Ed noted it Note the descending degrees of Cloten's contempt first, the livery of a gentleman's servant, next the cloth of a squire, and last a menial servant 'Not so eminent' must be one of those 'bursts of speaking' which left an impression so ineffaceable in Belarius's mind that the lapse of twenty years had not blurred it, see note IV, ii, 148 This characteristic is lost without the semicolon of the Folio—Ed]

146 *Comparatue for your Vertues*] MALONE If it were considered as a *compensation adequate* to your virtues, to be styled, etc —INGLEBY That is, if it were a question of your virtues as compared with his SCHMIDT (*Lex*) That is, serving as a comparison, to express the respective value of things —BR NICHOLSON (Ingleby, *Revised Ed*) If your post were made in any way comparable to your abilities for it —MURRAY (*N E D*, s v 5) Serving as a means of comparison But perhaps [it should be] comparable, worthy to be compared —HUDSON If your dignity were made *proportionable* to your merits, you were honoured enough *in being* styled the under-hangman of his kingdom, and even that place would be so much too good for you as to make you an object of envy and hatred [This free paraphrase seems to me to convey the full meaning —Ed]

149 *South-Fog*] 'Windes be twelue, foure of them, are called *Cardinales*, chiefe winds, and eight *Collaterals*, side windes The third Cardinall and chiefe winde is *Auster*, the Southerne winde and he ariseth vnder the South starre, that is called *Polus Antiarcticus* And this Southerne winde is hot and moyst, and maketh lightning and grose aire and thuck, and norisheth myst with heate . . Also he openeth the pores of bodyes, and letteth vertue of feelyng, and maketh heauness of bodie, as *Ipcras* sayth . For Southerne winds vnbrid humours, & moue them out of the inner parts outwarde, & they cause heaunesse of wits &

*Imo* He neuer can meete more mischance, then come 150  
 To be but nam'd of thee His mean'ft Garment  
 That euer hath but clipt his body, is dearer  
 In my respect, then all the Heires aboue thee,  
 Were they all made such men : How now *Pisano*?

*Enter Pisano,* 155

*Clot.* His Garments? Now the duell.

*Imo* To *Dorothy* my woman hie thee presently.

*Clot* His Garment?

*Imo.* I am sprighted with a Foole, 159

151 *mean'ft*] Sing *meanest* Ff, et  
 cet

152 *body, w*] *body, 's* Pope, + *body,*  
 1s Ff, et cet

153 *Heires*] *haire*s F<sub>2</sub> *hairs* F<sub>3</sub>F<sub>4</sub>

154 *How now* *Pisano*?] *How now,*  
*Pisano*? F<sub>4</sub>, *Clot* *How now?* *Imo*  
*Pisano*! Han *Ho, now,* *Pisano*! Huds  
*How now?* [missing the bracelet] *Pisa-*  
*no*! Anon ap Cam

155 Enter ] Before line 154 Cap  
 After *men* Dyce

156 *His Garments?*] *His garment!*

Dyce 1 *'His garment'*! Glo Cam  
 Dyce II, III *His Garment?* Ff et cet

156 *duell*] *dwell* F<sub>2</sub> *devill* F<sub>3</sub>  
*Devil* F<sub>4</sub>, Rowe, Pope *devil*—Theob  
 et cet

157 *presently*] Ff, Rowe, +, Coll  
*presently*—Theob II, Var '73, Glo  
 Dyce II, III *presently*,—Dyce I, Cam  
*presently*—Cap et cet

158 *His Garment?*] *'His garment!'*

Glo Cam Dyce II, III

159 *sprighted*] *sprited* Dyce, Ktly,  
 Glo Cam Coll III

of feeling they corrupt and destroye, they heat, and maketh men fall into sicknesse  
 And they breed the gout, the falling euill, itch, and the ague '*Batman vppon*  
*Bartholome*, 1582, lib xi, chap 3—Ed

153 *Heires aboue thee*] That is, the hairs of his head, but SINGER considers  
 it a 'misprint,' and adopts in his text '*about thee*,' wherein he is followed by  
 KEIGHTLEY

154 *How now* *Pisano*?] HANMER distributes '*How now*' to Cloten, and  
 '*Pisano*' to Imogen, and with some show of propriety If Imogen wishes to  
 summon *Pisano* to her presence, she would hardly call '*How now*!'—WALKER  
 (*Crit*, III, 319) makes the same distribution, but changes '*How now*' to *How! How!*  
 —DYCE (ed II) observes 'we have the same words before [I, vi, 37], and they occur  
 afterwards [III, II, 27] But *qy* are they right here? "*How*" (as I have several  
 times before observed) is frequently the old spelling of "*Ho*," and we might expect,  
 as at [I, vii, 167], "*What ho, Pisano!* Enter *Pisano*!" Dyce overlooks, I think,  
 that in the first two instances which he cites *Pisano* is already present or just  
 entering, and the expression is not a summons, but a greeting—Ed

159 *sprighted with a Foole*] STREEVENS That is, I am haunted by a fool,  
 as by a *spright* [Rather a tame paraphrase, it seems to me, and yet it has been  
 adopted by every editor who has noted the passage, together with Schmidt (*Lex*)  
 and Dyce (*Gloss*) Can it be paraphrased, 'I am tormented by a legion of sprights  
 with this fool here?' 'Guiled' means beset with guiles, 'delighted' means bathed  
 with delights, may not 'sprighted' here imply surrounded by sprights with or from  
 this fool? When Imogen adds 'frighted,' I doubt that she refers to Cloten She  
 who stood unquailed before Iachmo, could hardly be affrighted by Cloten She

Frighted, and angered worse : Go bid my woman 160  
 Search for a Jewell, that too casually  
 Hath left mine Arme · it was thy Masters. Shrew me  
 If I would loofe it for a Reuenew,  
 Of any Kings in Europe. I do think,  
 I saw't this morning · Confident I am 165  
 Last night 'twas on mine Arme; I kiss'd it,  
 I hope it be not gone, to tell my Lord  
 That I kisse aught but he.  
*Pis* 'Twill not be loft.  
*Imo* I hope fo go and searce 170  
*Clot.* You haue abus'd me ·

160 *worse* ] *worse*—Rowe, + *worse*  
 Coll

162 *Arme* ] *arm*—Rowe, +  
 162 *Masters Shrew*] Ff *master's*  
*Shrew* Rowe, Pope *master's* 'Shrew  
 Theob Han Warb Johns Var '73  
*master's shrew* Cap Var '78, '85, Ran  
 Dyce *master's* 'shrew Mal et cet

163 *loofe*] F<sub>1</sub>  
 164 *Kings*] Ff, Rowe 1 *King* Pope,  
 +, Var '73 *King's* Rowe 11, et  
 seq

165 *am*] Ff *am* Dyce, Sta Glo  
 Cam *am*, F<sub>4</sub> et cet

166 *Last night*] I saw't last night  
 Vaun

166 'twas on] *it was upon* Cap  
 conj

*mine*] my F<sub>3</sub>F<sub>4</sub>, Rowe, +  
*I kiss'd it,*] Ff, Rowe 1 *I*  
*kiss'd it* Rowe 11, Coll Wh 1 *I*  
*kiss'd it* Pope, + *For I kiss'd it*  
*Ktly I kiss'd it* Cap et cet *I*  
*kiss'd it then or I know I kiss'd it then*  
 Anon ap Cam

168 *ought*] *ought* F<sub>3</sub>F<sub>4</sub>, Rowe, Pope,  
 Theob 1, Han Cap  
*he*] *him* Ff, Rowe, +, Cap Varr  
 Rann, Coll 111

170 [Exit Pisanio Han  
 171, 172 *You Garment?*] One line  
 Rowe, Pope

is frightened at the thought of the loss of her bracelet, and 'angered' worse by both it and Cloten combined For a similar use of a past participle, see 'fear'd hopes,' II, iv, 9—Ed ]

166 'twas on mine Arme I kiss'd it,] If we count the syllables in this line with our fingers, in the right butter-woman's rank to market, it is unquestionably deficient, and the *Text Notes* show the attempts to supply the gap To my ear, after 'Last night 'twas on mine arme,' there is a *mora vacua* which will fulfill every demand of rhythm, and I plead for these *mora vacua*, not in the interest of bald rhythm, but because in highly wrought emotional scenes, like the present, they are positively demanded Shall not Imogen be allowed to pause while her betossed soul recalls every instant of the past hours? Must she say, as Malone would have her, 'twas on mine *arrum*,' so that she can reel off the line like a school miss? Shall we not here and there, and once in a while, trust to the delicacy of Shakespeare's ear, and accept these pauses as gracious openings into the mind and heart of his characters?—Ed

167, 168 I hope . . but he] MRS JAMESON (p 72) It has been well observed that our consciousness that the bracelet is really gone to bear false witness against her, adds an inexpressibly touching effect to the simplicity and tenderness of this sentiment

His meaneft Garment ? 172  
*Imo.* I, I faid fo Sir,  
 If you will mak't an Aftion, call witneffe to't.  
*Clot.* I will enforme your Father 175  
*Imo.* Your Mother too .  
 She's my good Lady, and will concieue, I hope  
 But the worft of me. So I leaue your Sir,  
 To'th'worft of difcontent. *Exit*  
*Clot.* Ile bereueng'd 180  
 His mean'ft Garment ? Well. *Exit*

172, 181 *His Garment?*] *His garment!* Dyce 1 '*His garment!*' Glo  
 Cam Dyce II, III  
 173 *I,*] *Ay,* Rowe  
 173 *Sir,*] *Sir,* Theob +, Cap Varr  
 Rann, Dyce, Glo Cam *sir* Mal  
 Steev Varr Knt, Coll

174 *If to't*] *Call witness to't, if you will make't an action* Han  
 174 *to't*] *Om Steev conj*  
 175 *enforme*] *enform* F<sub>4</sub> *inform*  
 Rowe  
 178 *your Sir,*] *you, sir,* F<sub>3</sub>F<sub>4</sub> et seq  
 179 *To th'*] *To the* Cap et seq  
 181 *mean'ft*] *meaneft* Ff et seq

172-177 *His meanest good Lady*] WALKER rearranges these lines so as to give them, what he considers, a better form of rhythm, which by no possibility could be conveyed to an audience by an actor on the stage. As such arrangements are solely for the eye, Walker's feelings could not be hurt, nor his intentions thwarted, if his rearrangement be here referred to the eye of the student in the third volume of his *Criticisms*, p. 320.—ED

177, 178 *She's my good Lady the worst of me*] DEIGHTON 'She is my good friend (said ironically), and I may reasonably hope that she will think nothing worse of me than the very worst'

179 *To'th'worst of discontent*] CAPELL (p. 108) The lady's words, with which she takes her leave of her suitor, have a poignancy something disguised, her meaning in them is—his own company, for she leaves him alone

*Scena Quarta.**Enter Posthumus, and Philario*

*Pofl.* Feare it not Sir : I would I were fo fure  
To winne the King, as I am bold, her Honour  
Will remaine her's.

5

*Phil.* What meanes do you make to him ?

*Pofl.* Not any : but abide the change of Time,  
Quake in the preſent winters ſtate, and wiſh

1 Scena Quarta] Scene v Pope, Han	Philario's House Cap
Warb Johns Act III, Scene i Garrick,	8 winters ſtate] winter-state M
Eccles	Mason winter's ſtawe Walker (Crit,
Rome Rowe Rome A Room in	ii, 294)

1 Scena Quarta] For this scene ECCLES substitutes the First Scene of Act III, on the ground that in the last scene (the Third) Cymbeline observes to Cloten 'When you have bid good morrow to your mistress, Attend the Queen and us, we shall have need To employ you towards Rome' (I, iii, 65), etc, and Imogen remarks respecting her bracelet,—'confident I am last night 'twas on my arm,' etc (II, iii, 165), and, furthermore, Iachimo being interrogated whether 'Carus Lucius was in the Britain court When he was there?' replies, 'he was expected then, But not approach'd' (II, iv, 46) Wherefore for these reasons Eccles believes that not enough time is given for Iachimo's journey back to Rome, and a scene should intervene for this purpose, and with it the Act should close, wherefore he introduces the political scene with Carus Lucius. It is quite unnecessary to attempt any refutation. It is sufficient to note that Eccles is a victim of Shakespeare's legerdemain in hurrying forward the action at an intensely exciting point, and then retarding it to give our excitement time to subside. To introduce a political scene between the theft of the bracelet and the triumph of the villain will find us cold at the very crisis of the plot. Eccles decants the champagne and never notices that its effervescence and exhilaration are gone. DANIEL marks 'an Interval' between the preceding scene and the present one, which he holds to be DAY 5. The sequence of time is here impossible. As we have seen, Eccles boldly transposes the scenes, at the cost of breaking the dramatic interest. Daniel more wisely accepts the situation and lets our excitement run on to fever heat, as Shakespeare, I think, intended it should. Eccles acknowledged that Garrick would not accept his arrangement. Garrick was too good a manager, and knew his audience.—Ed

4 I am bold] MURRAY (*N E D*, s v Bold 6) Confident (in), certain, sure (of) [The present line quoted.]

6 What meanes do you make] MURRAY (*N E D*, s v Mean sb<sup>2</sup> 13 a) Mediation, intercession, exercise influence to bring about something. [Murray refers to sense 9, where examples are given with the sense of 'One who acts as a mediator, "go-between," or ambassador between others.' Thus Bacon, *Essays*, *Suitors* (Arber, 471), 'Let a man in the choice of his means rather chuse the fittest means than the greatest means.']

That warmer dayes would come : In thefe fear'd hope 9  
 I barely gratifie your loue; they fayling,  
 I muft die much your debtor. 11

9 *fear'd hope*] *sear'd hopes* Tyrwhitt MS Knt, Sing Dyce, C Clarke, Glo  
*sere hopes* Huds *dear hopes* Elze *fair hopes* Sprenger, Vaun *fair'd hopes*  
 Vaun *fear'd hopes* Ff et cet

9-11 In these debtor] VAUGHAN (p 402) If these hopes are hand-  
 somely realised, I have barely the means of requiting your love, and if, on the  
 other hand, they fail me of realisation, I must die deeply in your debt

9 *fear'd hope*] ECCLES This signifies, I believe, 'hopes blended or intermixed  
 with fears'—KNIGHT We have ventured to change the text to '*sear'd hopes*'  
 'In the present winter's state' the hopes of Posthumus are *sear'd*, but they still  
 exist, and in cherishing them, *wilher'd* as they are, he barely gratifies his friend's  
 love—COLLIER (ed 11) That is, in these hopes which I fear may never be realised  
 The passage has not been understood by those who, in modern times, have printed  
 '*sear'd hopes*'—DYCE (ed 11) The alteration of 'fear'd' to *sear'd* is proposed by  
 Tyrwhitt in his copy of F<sub>2</sub>, now in the British Museum, and it has been also made by  
 Mr Knight Since most copies of the Folio, in *Meas for Meas*, II, iv, 19, have the  
 misprint, 'Growne *fear'd*, and tedious,' I cannot think that the original reading here  
 is to be defended on the supposition that 'fear'd hopes' may mean 'fearing hopes'  
 or 'hopes mingled with fears,'—like Lucan's 'spe trepido' or Petrarch's 'pauventosa  
 speme' [Is the single instance, which Dyce adduces of the mistake by the com-  
 positor of a long f for an f, quite sufficient to sweep aside all attempts to adhere  
 to the only authentic text we have? To understand the following note by Crosby,  
 it is to be borne in mind that in regard to the verb *Affear*, MURRAY (*N E D*)  
 pronounces it the 'regular phonetic descendant of late Latin, *afforare*, to fix the  
 price or market value', and that it is used in *Mach*, IV, iii, 34, in the sense of con-  
 firmed 'thy title is *affear'd*' A weak point in Crosby's conjecture is that he gives  
 no example of '*affear'd*' abbreviated to '*feer'd*', it is not unlikely that such an ex-  
 ample might be found, but it would be well to know that Shakespeare used it  
 elsewhere]—CROSBY (*Shakespeariana*, vol 1, p 47) It is likely that '*feer'd* hopes,  
 meaning these hopes, or grounds of hope, that I have given, taken for *what they are*  
*worth* Posthumus does not believe that his hopes are altogether *sear'd* or blasted,  
 for he still has hopes of warmer days to come, he sets them before his friend, such  
 as they are, begs him to accept them for what they are worth [It seems to me that  
 Eccles was the first and Ingleby the next to understand 'fear'd' aright In recent  
 editions the Folio is almost uniformly followed, albeit the *Globe edition*, now the  
 just and common text of almost all editions, has *sear'd*,—its editors returned,  
 however, to the Folio in the *Cambridge edition* I doubt that 'fear'd' is even yet ac-  
 cepted in what is to me its truly Shakespearian sense It is not, I think, a past  
 participle of the verb *to fear*, it is the noun *fear* with a suffix *ed*, to make it an  
 adjective, and conveys an idea of multitude In the last preceding scene, where  
 Imogen says she is 'sprighted with a fool,' she means, I think, that before, behind,  
 and on every side she is pestered with folly, as though by imps When Lear speaks  
 of 'the loop'd and window'd raggedness' of poor naked wretches, he pictures the  
 innumerable loops and windows in their rags When Scarus, in *Ant & Cleop*,  
 speaks of 'the token'd pestilence' he gives the idea of the plague spots all over the



*Phil.* Your very goodnesse, and your company, 12  
 Ore-payes all I can do By this your King,  
 Hath heard of great *Augustus* : *Caus Lucius*,  
 Will do's Commiſſion throughly. And I think 15  
 Hee'le grant the Tribute ſend th'Arrerages,  
 Or looke vpon our Romaines, whoſe remembrance  
 Is yet freſh in their griefe.

*Post* I do beleeeue  
 (Statist though I am none, nor like to be) 20  
 That this will proue a Warre, and you ſhall heare  
 The Legion now in Gallia, ſooner landed  
 In our not-fearing-Britaine, then haue tydings  
 Of any penny Tribute paid Our Countrymen 24

13 <i>By this</i> ] <i>By this</i> , Pope et seq	17 <i>Or</i> ] <i>E'er</i> Theob +, Cap
14 <i>Caus</i> ] <i>Caus</i> , F <sub>3</sub>	21 <i>will</i> ] <i>shall</i> Theob n, Warb
15 <i>do's</i> ] Ff, Rowe, +, Coll Dyce,	Johns
Sta Glo Cam <i>do his</i> Cap et cet	22 <i>Legion</i> ] Ff, Rowe, Pope, Coll
16 <i>Tribute</i> ] <i>tribute</i> , Han Cap et	<i>legions</i> Theob et cet
seq	23 <i>not-fearing-Britaine</i> ] Ff <i>not</i>
<i>th'Arrerages</i> ] F <sub>2</sub> F <sub>3</sub> <i>th' Arrear-</i>	<i>fearing Britain</i> Warb <i>not-fearing</i>
<i>ages</i> F <sub>4</sub> , +, Dyce <i>the arrearages</i> Cap	<i>Britain</i> Rowe et cet
et cet	24 <i>any</i> ] <i>a</i> Ingl

body Thus, in the present case, 'fear'd hopes' conveys the meaning of something more, I think, than hopes blended with fear or mingled with fear—it seems to mean hopes so encompassed with fears that the hopes are almost lost Ingleby says that adjectives 'similar' to 'fear'd' 'occur *passim* in Shakespeare' I doubt I have found but comparatively few of them Adjectives formed from nouns are, of course, common enough—ED ]

15-18 And I think in their griefe] VAUGHAN The right interpretation is this 'I think that your King will both grant the tribute and send the arrearages, rather than face our Romans, the very memories of whom in their power of producing annoyance are still fresh'

17 Or looke] THEOBALD (Nichols, *Illust*, II, 266) Surely, you [*z e*, Warburton] say, this should be *not* I have long since cured it with a less change '*Ere* lock' [In his edition Theobald observes that in a note in *Tu And* he showed, 'from Chaucer, and the old *Glossaries*, that "Or" was formerly used for *e'er*, *before*, but this usage had become too obsolete in Shakespeare's days']

20 Statist] That is, a statesman, used only here and in *Hamlet*, V, II, 33, according to Bartlett

22 The Legion] THEOBALD Posthumus is saying that the Britons are much strengthened since Caesar's attack upon them, would then the Romans think now of invading them with a single legion? [Theobald thereupon changes it to *Legions*, and quotes the following passage, where the plural is found III, VII, 6 and 16, IV, II, 414, IV, III, 30 ]

Are men more order'd, then when *Iulius Cæsar* 25  
 Smil'd at their lacke of skill, but found their courage  
 Worthy his frowning at. Their discipline,  
 (Now wing-led with their courages) will make knowne 28

25 *men*] now Walker (Crt, III, will Anon ap Cam  
 320) 28 *wing-led*] Var '73 mingled Ff  
 27, 28 *discipline*, (Now will] *disci-* et cet  
*pline* Now, *winged with their courages*, courages] *courage* Dyce, Sta

26 *their lacke of skill*] BOSWELL-STONE (p 8, foot-note 2) Holinshed says (II, *The first inhabitation of Ireland*, 51/1/14) 'the British nation was then vnskilfull, and not tramed to feats of war, for the Britons then being onelie vsed to the Picts and Irish enemies, people halfe naked, through *lacke of skill* easilie gaue place to the Romans force'

27 *Worthy his frowning at*] VAUGHAN (p 405) The frown, as appears by Henry the Fifth's advice to his soldiers, is the proper condition of brow and face with which to meet a dangerous enemy 'Worthy his frowning at' does not, therefore, express disapprobation, but the collection of all his spirit and vigour to repel such adversaries See *Hen V* III, 1, 9-13

28 (Now *wing-led with their courages*)] STEEVENS This may mean their discipline borrowing wings from their courage, *i e*, their military knowledge being animated by their natural bravery —MALONE The same error that has happened here being often found in these plays, I have not hesitated to adopt the emendation which was made by Mr Rowe [Here is revealed how small was the attention paid even by Malone to the Folios See *Text Notes*] Thus in the last Act of *King John* we have 'wind' for *mind*, in *Ant & Cleop*, 'winds' for *minds*, in *Meas* for *Meas*, 'flawes' instead of *flames*, etc —KNIGHT [Malone's] reason is not very strong, for those who have watched the progress of printers' errors know that an uncommon word is not ordinarily substituted for a common one We would restore 'wing-led' to the text because the phrase conveys one of those bold images which are thoroughly Shakespearian, but we feel that the speaker is deliberately reasoning, and does not use the language of passion, under which state Shakespeare for the most part throws out such figurative expressions. The simple word *mingled* is most in harmony with the entire speech —DANIEL (p 85) would punctuate and read 'Their discipline (Now *winged*) with their courages will,' etc That is, now *fledged* —CARTWRIGHT (p 39) proposes the same change —HUDSON *Mingled* agrees with the context, as it gives the idea that the Britons had *courage* before, and now *discipline* has been added to courage But for this latter consideration I should certainly read *winged*, as it seems to me nothing could well be more in the Poet's style than the figure of courage adding wings to discipline —THISELTON (p 21) 'Wing-led' is a magnificent image derived from the *acies sinuata* —a disposition under which the wings of an army opened the attack (see Clement Edmunds' *Observations on Cæsar's Commentaries*, I, 19) For 'courages,' cf 'which great and haughtie courages have often attempted' (Smith's *The Commonwealth of England*, I, v) In the present passage the metaphor ('wing-led') makes the plural ('courages') very appropriate, and there may also be a suggestion that discipline has, as it were, doubled in effect the courage of the Britons —DOWDEN 'Wing-led' may be right Mr Craig notes that in Q<sub>x</sub> of *Rich III*

To their Approuers, they are People, such  
That mend vpon the world. *Enter Iachimo.* 30

*Phi* See *Iachimo*.

*Post.* The swiftest Harts haue posted you by land;  
And Windes of all the Corners kifs'd your Sailes,  
To make your vessell nimble.

*Phil.* Welcome Sir. 35

*Post.* I hope the briefenesse of your answere, made  
The speedinesse of your returne.

*Iach* Your Lady, 38

30 <i>That</i> ] As Pope, Theob Han	32 <i>The swiftest</i> ] <i>Sure the swift</i> Pope,
Warb	+
Scene vi Pope, Han. Warb	<i>Harts</i> ] <i>hearts</i> F <sub>3</sub> F <sub>4</sub>
Johns	35 <i>Phil</i> <i>Welcome</i> ] <i>Post</i> <i>Welcome</i>
31 <i>See</i> <i>Iachimo</i> ] <i>Ff</i> ( <i>Iachimo</i> F <sub>4</sub> ),	Theob u (misprint?) Warb
Rowe, Pope, Han <i>See, Iachimo</i>	36 <i>Post</i> <i>I hope</i> ] <i>Phil</i> <i>I hope</i> Theob
Theob Warb Johns Var '73 <i>See!</i>	u (misprint?) Warb
<i>Iachimo?</i> Coll Sing <i>See! Iachimo!</i>	<i>answere,</i> ] <i>answer</i> Theob et seq
Cap et cet	37-39 <i>The Is</i> ] One line Ingl
[Surprised Coll in	38 <i>Lady,</i> ] <i>lady</i> Theob et seq

II, i, 88, we find 'a wingled Mercury' If 'wing-led' be right, 'courage' may possibly mean 'gallants' In *Hamlet*, I, iii, 65, Q<sub>2</sub> and Q<sub>2</sub> read 'each new-hatched, unfledged courage,' meaning 'gallant,' and other examples are cited in *N E D* 'Wing-led with their courages' may mean 'led in wings or divisions (a disciplined formation) by their gallant commanders' Compare I, iii, 9, where the 'wings' of Cymbeline's army are mentioned —[Had the word in F<sub>1</sub> been 'wingled' instead of 'wing-led,' then the assertion of many editors that *wingled* was the mere substitution by the compositor of a *w* for an *m*, would have been unassailable, but it is 'wing-led,' and, as Knight truly says, an uncommon word is not usually substituted for a common one, thereby merely paraphrasing the sound scholastic rule of *durior lectio praeferenda est* I do not like the tame expression of 'mingling discipline with courage'—it is inert, and dead, and unShakespearean If it be the true text, then I doubt that Shakespeare wrote the line Dowden, it seems to me, has given the best possible paraphrase of the text The Misses PORTER and CLARKE suggest that Posthumus is thinking of the Roman eagle, as now transferred, by discipline, to the Briton ranks—Ed ]

29 Approuers] WARBURTON To those who try them

30 mend vpon the world] SCHMIDT (*Lex*, s v 2) Equivalent to get the upper-hand of the world [Schmidt refers to 'Begin you to grow upon me?'—*As You Like It*, I, i, 91, where, as well as in the present passage, it is possible that the meaning is what Schmidt gives And yet 'To get the upperhand' is, I think, a little too strong, in *mending* is there not implied a *steady progress or improvement*, upon what the world had hitherto found them?—Ed ]

33. Windes of all the Corners] MURRAY (*N E D.*, s v Corner 8) An extremity or end of the earth; a direction or quarter from which the wind blows. [The present line and *Much Ado*, II, iii, 103, quoted ]

Is one of the fayrest that I haue look'd vpon

*Pofl.* And therewithall the best, or let her beauty  
Looke thorough a Cafement to allure false hearts,  
And be false with them. 40

*Iach.* Heere are Letters for you.

*Pofl.* Their tenure good I trust.

*Iach.* 'Tis very like 45

*Pofl.* Was *Caius Lucius* in the Britaine Court,  
When you were there?

*Iach.* He was expected then,  
But not approach'd.

*Pofl.* All is well yet, 50  
Sparkles this Stone as it was wont, or is't not  
Too dull for your good wearing?

*Iach.* If I haue lost it, 53

39 *one of the*] of the Pope, +,  
Var '73 *one the Steev* Var '03, '13  
*fayrest*] *feyrest* F<sub>2</sub> *fair'st* Cap  
(Errata)

*that*] Om Anon ap Cam  
*that I haue*] *that ever I* Rowe n  
*I e'er* Pope, + *that I've* Dyce n, m  
*upon*] *upon* F<sub>4</sub> *upon*, — Ingl  
40 *best*,] Ff, Rowe, Pope, Han  
Cam *best*, Theob et cet  
41 *thorough*] *through* Rowe n et seq  
44. *tenure*] Ff, Rowe, Pope *tenor*

Cap *tenour* Theob et cet  
44 [Taking them Coll m  
46 Post] Phil Cap Mal et seq  
47 [Posthumus reads Coll n  
49 *not*] *was not yet* Han  
50 *All yet*] As an aside, Anon  
ap Cam  
*yet,*] *yet* Rowe n et seq  
51 *wont,*] *wont?* Cap et seq  
53 *I haue lost it*] *I've lost it* Pope, +  
*I had lost it* Sing Dyce, Sta Glo Cam  
Coll m *I had lost* Coll n (MS)

39 vpon] Does the persistent absence, through the first three Folios, of any period after this word betoken a hasty interruption by Posthumus? I think not. It is merely an instance of that 'nature of things' that Porson was wont to damn — Ed

40-42 or let her beauty And be false with them] The best explanation of the meaning of this brutal speech will be found in *Timon*, IV, m, 115, 116. Does Shakespeare wish to create in us, at the outset, an aversion to Posthumus, so that at the close of this scene our hearts will be duly hardened to endure the sight of his misery?—Ed

46 Post] CAPELL (p 108) No thinking person will ever be of opinion that Posthumus could be the asker of such a question as this. He has that in his hand which engages him wholly, and his eagerness to know the contents of it appears in his very hasty perusal even now that he is eased of this speech, for the time allowed is so short that we must conceive it helped by the action. [The credit of this just change was assumed by STEEVENS, it was attributed to him by MALONE.]

46 Britaine] See I, vii, 72, for Walker's discrimination between *Briton* and *Britaine*

53 If I haue lost] DYCE (ed 1, reading, 'If I had lost') Though some passages occur in our old writers where 'have' seems to be equivalent to *had*, the present one

I should haue lost the worth of it in Gold,  
 Ile make a iourney twice as farre, t'enioy 55  
 A second night of such sweet shortnesse, which  
 Was mine in Britaine, for the Ring is wonne  
*Poff.* The Stones too hard to come by  
*Iach* Not a whit,  
 Your Lady being so eafy. 60  
*Poff.* Make note Sir  
 Your losse, your Sport · I hope you know that we  
 Muft not continue Friends  
*Iach* Good Sir, we muft  
 If you keepe Couenant · had I not brought 65  
 The knowledge of your Mistris home, I grant  
 We were to question farther; but I now  
 Pofesse my felfe the winner of her Honor,  
 Together with your Ring; and not the wronger  
 Of her, or you hauing proceeded but 70  
 By both your willes.

54 *Gold,*] *gold,* Rowe, + *gold* Cap  
 et seq  
 55 *t'enioy*] Ff, Rowe, +, Coll Dyce  
 u, iii *to enjoy* Cap et cet  
 58 *Stones*] *stone's* Rowe  
 61 *note*] *not* Ff

65 *Couenant*] *covenant* Johns Var  
 '73, Coll Dyce, Ktly, Glo Cam \*  
 67 *farther*] Ff, +, Cap Coll Sing  
 Sta Ktly, Cam *further* Var '73 et cet  
 70 *her, or you*] *her or you,* Dyce, Sta  
 Glo Cam *her, or you,* Ff et cet

cannot, I think, be considered as belonging to that class (In *Coriolanus*, IV, vii, 12, the Folio has, 'Yet, I wish Sir [I meane for your particular] you had not Ioyn'd in Commission with him, but either *haue* borne The action of your selfe, or else to him, had left it soly')—WHITE (ed 1) disagrees with Dyce, and thinks 'haue' was not intended as an equivalent to *had*, 'the difference made in the sentence by "have" and "had" is not merely in grammatical form, but in thought' Iachmo says, "If I have lost it now, that loss is the consequence of my having then lost the weight of it in gold" We do not use this form of thought now-a-days' [In his second ed White has, apparently, forgotten all about this 'form of thought', he there prints 'had' without comment —ED]—COLLIER (ed 11) Mr Singer introduces *had*, [see *Text Notes*], merely observing that 'the Folios read *have*' Whence did he procure *had*? From the MS which most provokingly anticipated Mr Singer's emendation Perhaps, therefore, it is no wonder that he takes it to himself, and says nothing about the correspondence of the 'MS' with his notion The 'MS' omits 'it' after 'lost,' for it is clear that Iachmo would not have lost the ring, but 'the worth of it in gold' Posthumus would have lost the ring, and to make Iachmo say 'If I had lost' renders the whole dialogue consistent

66 *knowledge*] To any one familiar with the Old Testament any reference to the meaning of this word is superfluous

*Poff.* If you can mak't apparant 72  
That yon haue tasted her in Bed, my hand,  
And Ring is yours If not, the foule opinion  
You had of her pure Honour, gaines, or looses, 75  
Your Sword, or mine, or Masterlesse leaue both  
To who shall finde them.

*Iach.* Sir, my Circumstances  
Being so nere the Truth, as I will make them,  
Must first induce you to beleue, whose strength 80  
I will confirme with oath, which I doubt not  
You'l giue me leaue to spare, when you shall finde  
You neede it not.

*Poff.* Proceed.

*Iach.* First, her Bed-chamber 85  
(Where I confesse I slept not, but professe  
Had that was well worth watching) it was hang'd  
With Tapistry of Silke, and Siluer, the Story  
Proud *Cleopatra*, when she met her Roman,  
And *Sidnus* swell'd aboue the Bankes, or for 90

72 mak't] F<sub>2</sub>F<sub>4</sub> make it Varr Mal  
Rann make't F<sub>3</sub> et cet  
apparent] apparent F<sub>4</sub>

73 yon] F<sub>2</sub>  
Bed,] Ff, Rowe, Pope, Theob  
Han Warb bed, Johns et cet  
73, 74 hand, And Ring] Ff, Rowe, +,  
hand And ring Dyce, Ktly, Glo Cam  
hand, and ring, Cap et cet

74 is] are Coll MS  
yours] yours, Johns et seq  
If not,] If not F<sub>3</sub>F<sub>4</sub>

75. pure] poor F<sub>3</sub>F<sub>4</sub>, Rowe, Pope  
prov'd Warb (Nichols, Illust, II,  
266)

75 looses] loses F<sub>4</sub>  
76 your Sword, or mine] My sword or  
yours Vaun

leaue] leaves Rowe et seq

79 nere] near F<sub>4</sub>

81 oath] Ff, + oath, Cap et seq

84 Proceed] Proceed, sir Anon ap  
Cam

86 not,] Ff, Rowe, Pope, Han  
Johns Coll Cam not, Theob et cet

88 Tapistry] tapestry Rowe  
Silke, and Siluer] silver and silk

Pope silver'd silk Han

90 Sidnus] Cidnus Ff, Rowe, Pope  
Cydnus Theob

76 Masterlesse leaue] 'Leave' is here, I think, a plural by proximity

87 well worth watching] STEEVENS That is, that which was well lying  
awake for [STAUNTON takes 'watching' as the term in falconry for taming the  
haggards by keeping them awake That Shakespeare does use this term of fal-  
conry we all know (Desdemona says of Othello, 'I'll watch him tame'), but I  
think it doubtful that it is so used here Is it not sufficient to take it as a mere  
equivalent of 'not sleeping' Furthermore, is there not an absorption of *the* in  
the *th* of 'worth' 'Had that was well worth' [*the*] watching?—ED ]

90 And Sidnus] CAPELL changed 'And' to *On*, and complacently observes  
The lovers of Shakespeare will not be displeas'd to see his diction a little improved,  
when it can be done at so trifling a change as is [here made] and if one as trifling

The preffe of Boates, or Pride A peece of Worke 91  
 So brauely done, so rich, that it did strue  
 In Workemanfhip, and Value, which I wonder'd  
 Could be so rarely, and exactly wrought  
 Since the true life on't was ——— 95

91 *Pride*] Johns Var '73 *pride*,— 'twas Coll II, III (MS) *on't was not*—  
 Warb *Pride* Ff et cet Walker (Crit, III, 320) *on it was* Ktly  
 93 *Value*] *value*, Pope et seq *ouddone* 'twas Vaun *was out on't*  
 95 *Since*] *such* Mason, Sing Anon ap Cam  
*on't was—*] *on't was* Han *on't*

as this can give sense to a passage that never had it before (which, it was apprehended, was the case of one at the end of this speech), they will perhaps be inclined *dare manus libenter* [The 'case' just referred to is line 95, 'the true life on't was—', this Capell changed, needlessly, into 'the true life was in it']

90 *about the Bankes*] ECCLES The expression would have been neater had it been '*his*' or '*its* banks' [That word 'neater' deserves letters of beaten gold]

90, 91 or for *The presse of Boates, or Pride*] WARBURTON That is, an agreeable ridicule on poetic exaggeration, which gives human passions to inanimate things, and particularly upon what he himself writes in the foregoing play on this very subject — 'And made the water, which they beat, to follow faster, *As amorous of their strokes*' But the satire is not only agreeably turned, but very artfully employed, as it is a plain indication that the speaker is secretly mocking the credulity of his hearer, while he is endeavouring to persuade him of his wife's falsehood — JOHNSON quotes Warburton in full, and then remarks It is easy to sit down and give our author meanings which he never had Shakespeare has no great right to censure poetical exaggeration, of which no poet is more frequently guilty That he intended to ridicule his own lines is very uncertain, when there are no means of knowing which of the two plays was written first The commentator has contented himself to suppose that the foregoing play in his book was the play of earlier composition Nor is the reasoning better than the assertion If the language of Iachimo be such as shows him to be mocking the credulity of his hearer, his language is very improper, when his business was to deceive But the truth is, that his language is such as a skilful villain would naturally use, a mixture of airy triumph and serious deposition His gayety shews his seriousness to be without anxiety, and his seriousness proves his gayety to be without art

92, 93 *it did strue In Workemanship, and Value*] SCHMIDT (*Lex*, s v *Strive*, 5) quotes this passage under the head 'to emulate, to vie,' and happily paraphrases it 'it was doubtful which of the two, workmanship or value, was greater'

95 *Since the true life on't was—*] For Capell's reading, see line 90 — STAUNTON To any of the proposed emendations we should prefer 'Since the true life on't *has*' But what necessity is there for change? The speech is evidently intended to be interrupted by Posthumus — INGLEBY in his text reads, 'Since true life was not—' and explains that the conclusion of the sentence is '*representable in silk and silver*' — THISELTON As a dash naturally arouses curiosity, I would suggest that Iachimo, if he had not been interrupted, would have proceeded to describe 'the Chimney peece,' and that the minute detail that the Chimney was south the chamber was inserted as an afterthought in order to increase the

*Post.* This is true 96  
And this you might haue heard of heere, by me,  
Or by some other.

*Iach* More particulars  
Must iustifie my knowledge. 100

*Post.* So they must,  
Or doe your Honour iniury.

*Iach.* The Chimney  
Is South the Chamber, and the Chimney-peece  
Chafte *Dian*, bathing · neuer saw I figures 105  
So likely to report themfelues, the Cutter  
Was as another Nature dumbe, out-went her,  
Motion, and Breath left out.

*Post* This is a thing 109

96 <i>This</i> ] <i>Why, this</i> Han	Vaun <i>cutting</i> Anon ap Cam
<i>true</i> ] <i>most true</i> Coll II (MS)	107 <i>Nature dumbe, out-went</i> ] Fi,
104 <i>Chamber</i> ] Fi, Rowe, Pope, Han	Rowe, Pope, Johns Ktly <i>nature,</i>
Glo Cam <i>chamber</i> , Theob et cet	<i>dumb, out-went</i> Theob Var '73
105 <i>Chafte</i> ] <i>chast</i> F <sub>3</sub> F <sub>4</sub> , Rowe, +,	<i>nature, dumb out-went</i> Han <i>nature,</i>
Cap Var '73	<i>dumb, out-went</i> Cap <i>nature, dumb,</i>
106 <i>Cutter</i> ] <i>cutten</i> Anon ap Cam	<i>out-went</i> Warb et cet

particularity of the description, when he finds Posthumus is not sufficiently impressed by his relation.

98 Or by some other] THISELTON This is a self-correction by Posthumus, as he realises the unlikelihood of having given the information himself to Jachimo

104. Chimney-peece] MURRAY (*N E D*, s v Piece in the artistic sense)  
1 A picture, piece of sculpture, or of tapestry, placed as an ornament over a fireplace [The present passage is the earliest recorded]

106 So likely to report themfelues] JOHNSON So near to speech — CAPELL (p 109) That is, expressive of the passions intended, so much so as not to need an interpreter, the figures speaking themselves [HANMER reads, instead of 'likely,' *lively* DOWDEN says, 'and perhaps he was right' VAUGHAN suggests the same change]

106, 107 the Cutter Was as another Nature dumbe] WARBURTON This nonsense should, without question, be read and printed thus '*Has as another nature done, out-went her, Motion,*' etc, i e, has worked as exquisitely, nay, has exceeded her, if you will put motion and breath out of the question — JOHNSON This emendation I think needless The meaning is this, The *Sculptor* was as *nature*, but as *nature dumb*, he gave everything that nature gives but *breath* and *motion* In *breath* is included *speech* — CAPELL The cutter, another nature, nay, outgoing her works, if we but suppose them divested of speech, motion, and breath — J BEALE (*N & Q*, V, viii, 182) informs us that the 'best sense' he 'can make is to read "The cutter Was another *nature*, [the] *dumb* out went *her*, Motion and breath left out", that is to say, the *mute statuary* or *dead art* was made to surpass *speechless humanity* or *dead nature*'



Which you might from Relation likewife reape, 110  
 Being, as it is, much spoke of.

*Iach.* The Roofe o'th'Chamber,  
 With golden Cherubins is fretted Her Andirons  
 (I had forgot them) were two winking Cupids  
 Of Siluer, each on one foote standing, nicely 115  
 Depending on their Brands.

110 *reape,*] F<sub>2</sub> *read* F<sub>3</sub>F<sub>4</sub>, Rowe, +, Varr Ran  
 Pope *reap*, Theob et cet 113 *is*] Om Walker  
 111 *much spoke of*] *much spoke* *fretted*] *fretted*, Theob Warb  
 Vaun et seq  
 112 *o'th'*] *o'the* Cap et seq *Her*] *Th'* Pope II, +, Varr Rann  
 113 *Cherubins*] *cherubims* Rowe II, 114 *winking*] *winged* Coll MS

113 With golden Cherubins is fretted] STEEVENS The same tawdry image occurs in *Hen VIII* I, 1, 23 'their dwarfish pages were As cherubins, all gilt' The sole recommendation of this Gothic idea, which is tritically repeated by modern artists, seems to be that it occupies but little room on canvas or marble, for chubby, unmeaning faces, with ducks' wings tucked under them, are all the circumstances that enter into such infantine and absurd representations of the choirs of heaven — DOUCE (II, 101) Shakespeare is not accountable for the fashions or follies of his age, and has, in this instance, given a faithful description of the mode in which the rooms in great houses were sometimes ornamented [Apparently, according to the authorities quoted by MURRAY (*N E D*), no manner of spelling the word, whether 'cherubins' or 'cherubims,' or even the use of 'cherubim' as a singular, can be condemned as wrong or without authority]

113 Andirons] MURRAY (*N E D*) An adoption of Old French *andier* (modern French *landier*, i e, *l'andier*) Its remoter history unknown In English the termination was at an early date identified with the word *yre*, *yren*, iron, whence the later illusive spelling, *and-iron*

114 winking Cupids] COLLIER (ed II) informs us that his MS changes 'winking' to *winged* 'It certainly seems unlikely,' he remarks, 'that Iachimo, by that dim light, should have observed whether the Cupids were "winking," although he could have seen that they were *winged* We believe *winged* to be right, but we are not so sure of it as to warrant a desertion of what has always been considered the text'—STAUNTON That is, *blind* Cupids, Cupids with closed eyes

115, 116 nicely Depending on their Brands] MURRAY (*N E D*) quotes this line as an illustration of his definition (3, c) of *Brand*, which is 'the torches of Cupid and the Furies' It is hardly worth while to expend much time over descriptions of furniture, like the present, but it is worth while to have whatever image is presented to the mind clear and distinct—STEEVENS acknowledges that he is not sure that he understands this passage 'Perhaps,' he says, 'Shakespeare meant that the figures of the Cupid were *nicely poised on their inverted torches*, one of the legs of each being taken off the ground, which might render such a support necessary'—*Poised* may be, possibly, accepted as a paraphrase of 'depending,' but I should much prefer (as nearer to the Latin, *dependeo*) *hanging on or leaning on*. In inverting the torches, however, Steevens is, I think, wholly wrong According to ancient symbolism, as portrayed on many monuments, an inverted and,

*Pofl.* This is her Honor :

117

Let it be granted you haue feene all this (and praife

Be guen to your remembrance) the defcription

Of what is in her Chamber, nothing faues

120

The wager you haue laid.

*Iach.* Then if you can

Be pale, I begge but leaue to ayre this Iewell · See,

123

117 *This Honor* ] Ff (*honour*  
F<sub>3</sub>F<sub>4</sub>), Rowe, Pope 1 *What's this t'her*  
*honour?* Theob Pope 11, Han Warb  
*This honour?* Johns Cap *This*  
*honour* — Coll *This is mere rumour*  
Anon ap Cam *This honour!* Var  
'73 et cet

118 *Let it be*] *Be it* Cap  
*Let this*] One line Pope, +

118, 119 *and praife Be guen*] *Praise*  
*be* Pope, +

122 [Pulling out the Bracelet  
Rowe Producing the bracelet from its  
case Coll 111

122, 123 *can Be pale, I*] Ff, Rowe, +,  
Knt 1 *can Be pale, I* Var '73 *can,*  
*Be pale, I* Cap et cet

123 *See,*] *see!* — Rowe et seq

therefore, extinguished torch represented death Cupid's hymeneal torch was, on the contrary, held aloft and burning The little Cupids stood on one foot because the legs were crossed, and, by that same symbolism, crossed legs represented sleep, which was also indicated, possibly, by the winking eyes The Cupids were diminutive and the hymeneal torches were tall, so that the Cupids could very properly lean or 'depend on' them This seems to me the true interpretation of Iachimo's description —Ed

117 This is her Honor ] THEOBALD I think there is little question but we ought to restore the place thus '*What's this t'her Honour?*' I proposed this emendation in the *Appendix* to my *Shakespeare Restor'd*, and Mr Pope has thought fit to embrace it in his last edition —UPTON (p 230) But why may it not be read [sic] without altering it one word, only by an easy transposition, '*Is this her honour?*' or perhaps he speaks ironically, '*This is her honour!*' —JOHNSON [This emendation of Theobald] has been followed by both the succeeding editors, but I think it must be rejected The expression is ironical. Iachimo relates many particulars, to which Posthumus answers with impatience '*This is her honour*' That is, And the attainment of this knowledge is to pass for the corruption of her honour —CAPELL (p 109) This line wants nothing but the tone of the utterer to give it the force of '*What's this t'her honour?*' [as proposed by Theobald]

122, 123 Then if you can Be pale] JOHNSON If you can forbear to flush your cheek with rage —BOSWELL I rather think it means, If you can controul your temper, if you can restrain yourself within bounds *To pale* is commonly used for *to confine* or *surround* Thus in *Ant & Cleop*, '*Whate'er the ocean pales, or sky enclyps*' —II, vii, 74. [Poor Boswell —Ed] —KNIGHT We follow the punctuation of the original [in preference to Capell's], Iachimo has produced no effect upon Posthumus up to this moment, but he now says, if you *can* be pale, I will see what this jewel will do to make you change countenance —DYCE (*Remarks*, p 255) I have no doubt that the punctuation given by Mr Collier [*z e*, Capell's] is right, and that the passage means, '*Then, if you can (z e, if anything has power to make you change colour) be pale (become pale at the sight of this), I beg,*' etc [To me the punctuation of the Folio is the better Dyce's (and, of course, Capell's)

And now 'tis vp againe : it muft be married  
To that your Diamond, Ile keepe them.

125

*Post.* Ioue——

Once more let me behold it : Is it that  
Which I left with her ?

*Iach.* Sir (I thanke her) that  
She stript it from her Arme : I fee her yet :  
Her pretty Action, did out-fell her guift,  
And yet enrich'd it too . she gaue it me,  
And faid, she priz'd it once

130

*Post.* May be, she pluck'd it off

To fend it me.

135

*Iach.* She writes fo to you ? doth fhee ?

*Post.* O no, no, no, 'tis true Heere, take this too,

137

125 *Diamond,*] Ff *diamond* Rowe,  
+ *diamond,* Cap et cet

*them*] *them*— Ed conj

126 *Ioue*——] *Joue*! Rowe et seq

129 *that*] Ff, Rowe 1 *that* Johns  
Ktly *that* Rowe 11 et cet

130 *her yet*] *her yet* Ff *her yet*,  
Rowe +

131 *Action, did*] *action did* Rowe, +  
*guift*] F<sub>2</sub>

132 *too*] Om Steev conj

132, 133 *And yet faid,*] One line

Steev Varr Knt, Dyce, Sing Ktly,  
Glo

134 *May be,*] Om Han *May be*  
Knt, Dyce, Glo Cam

*off*] Om Vaun

136 *you? doth fhee?*] *you, doth she?*  
Coll Dyce, Glo Cam

137 *no, 'tis*] Ff, Rowe, Pope, Han  
*no 'Tis* Johns *no! 'Tis* Var '73,  
Dyce, Glo Cam *no, 'tis* Theob et cet

*too,*] *too,* Theob Warb et seq  
[Gives the ring Johns

interpretation seems to imply that Posthumus is so utterly brazen-faced that nothing less than a cataclasm can make him change colour, it almost necessitates an emphasis and action on Iachimo's part that verges on the theatrical, whereas it was Iachimo's cool, mocking assumption of triumph that was so intensely galling to Posthumus. According to the Folio, he may be imagined as uttering these words with a courteous bow and a mocking smile—Ed.]

123 See] ELZE (p 310), for the sake of metre, would have this form 'a most energetic interjectional line'

125 *Ile keepe them*] WYATT 'I'll keep them,' though your mistress and you have parted with them so easily,—a perfectly Satanic thrust! [Admirably said! and yet such is the hurricane in the victim's brain that I doubt he heeds it—Ed.]

131 *out-sell*] SCHMIDT (*Lex*) That is, exceeded it in value. See where Cloten speaks of Imogen and of her superiority above other women, 'and she of all compounded Out-sells them all'—III, v, 93

136 *She writes so to you?*] This letter of Imogen is still an unknown source of danger to Iachimo. He knows well enough that all his scheming may be yet in vain and his wager lost if Imogen has revealed to Posthumus the false reports with which his interview with her began, or the foiled attempts to beguile her, and the fabricated story of regal presents in a trunk which she had guarded in her very bed-chamber. An inkling of the truth might dawn from this letter on Posthumus,

It is a Basiliske vnto mine eye, 138  
 Killes me to looke on't . Let there be no Honor,  
 Where there is Beauty : Truth, where femblance Loue, 140  
 Where there's another man. The Vowes of Women,  
 Of no more bondage be, to where they are made,  
 Then they are to their Vertues, which is nothing :  
 O, aboue meafure false.  
*Phil* Haue patience Sir, 145  
 And take your Ring againe, 'tis not yet wonne .  
 It may be probable fhe loft it . or  
 Who knowes if one of her women, being corrupted 148

139 *on't* | *on't* Coll Dyce, Sta Glo  
 Cam

139, 140 *Honor, Beauty fem-*  
*blance Loue,*] *Honor, beauty, sem-*  
*blance, love* Rowe

141 *man* | Ff, Rowe, +, Ktly *man*  
 Cap et cet

141-143 *Women, be, made, Ver-*  
*ties,*] Ff, Rowe, Pope, Theob *women*  
*be made, virtues,* Han *women*  
*be, made, virtues,* Warb Johns  
*women, be made, virtues,* Knt

*women be, made, virtues,* Cap et cet  
 142 *they are*] *they're* Pope, +, Dyce

11, 111

144 *false* | *false!* Rowe et seq

146 *again,*] *again,* Rowe et seq

148 *knowes* if] *knows,* Pope, +  
*knows,* if Var '73, '78

*knowes women*] *knows, if one,*

*her women* Coll 1 *knows, if one, her*

*woman* Coll 11

*one her*] *one o' her* Dyce *one*

*of her* Ff et cet

and, for aught Iachimo could tell, Posthumus in his blind fury might cut him down on the spot This reference to the letter sprang, therefore, from deep cunning —Ed

138 *Basiliske*] MURRAY (*N E D*) 1 A fabulous reptile, also called a *cockatrice*, alleged to be hatched by a serpent from a cock's egg, ancient authors stated that its hissing drove away all other serpents, and that its breath, and even its look, was fatal [The interested student will find in *Wint Tale*, I, ii, 449 (of this ed), a note wherein are quoted the accounts of this creature derived from Holland's *Plinie*, Bk xxix, Cap iv, *Batman vppon Bartholome*, p 350, *verso*, and Topsell's *History of Serpents*, p. 119 Wherein it is to be especially noted that it is not the sight of the basilisk, but the sight from the basilisk which proves fatal, and Leontes in *Wint Tale* thus correctly refers to it But here Posthumus reverses the fatal process —Ed]

141-143 *The Vowes of Women . to their Vertues*] JOHNSON The love vowed by women no more abides with him to whom it is proved than women adhere to their virtue —VAUGHAN (p 411) Johnson interprets as an aphorism that which is a prayer or imprecation As 'let there be' commences, so 'be' continues under a different form of the imperative mood, thus 'Let there be no honour,' etc, and 'let women's vows have no more efficacy,' etc

147 *It may be probable*] MURRAY (*N E D*, s v *Probable* 1). Capable of being proved, demonstrable, provable

148 *if one her women*] COLLIER, probably unwilling to harm the metre by adopting the 'of' in F<sub>2</sub>, accepted, in his ed 1, 'one, her women' as elliptical, and 'the same as "one of her women"' —Whereupon, DYCE (*Remarks*, p 255) asserts that Collier adopts 'from the Folio an error in defence of which no one ever dreamed

Hath stolne it from her.

*Pofl.* Very true, 150  
And fo I hope he came by't . backe my Ring,  
Render to me fome corporall figne about her  
More eudent then this : for this was stolne.

*Iach.* By Iupiter, I had it from her Arme.

*Pofl.* Hearke you, he fweares : by Iupiter he fweares. 155  
'Tis true, nay keepe the Ring , 'tis true : I am fure  
She would not loofe it : her Attendants are  
All fworne, and honourable : they induc'd to fteale it ? 158

149	<i>Hath stolne</i> ] Ff <i>might stoln</i>	156	<i>'Tis true,</i> ] Ff, Cap Dyce <i>'Tis</i>
Pope	<i>might not have stol'n</i> Han <i>Hath</i>	<i>true</i> —	Rowe, + <i>'Tis true,</i> Var '73
	<i>stoln</i> or <i>stol'n</i> Rowe et cet	et cet	
	<i>her</i> ] <i>her?</i> Han Knt, Coll Dyce,	<i>Ring,</i> ] Ff <i>ring,</i> Dyce <i>ring</i> —	
Glo	Cam <i>her chamber?</i> Anon ap	Rowe et cet	
Cam		<i>'tis true</i> ] <i>'tis true</i> Coll	
151	<i>by't</i> ] <i>by't</i> Coll Dyce, Glo	[Offering the ring Coll iii	
Cam		<i>I am</i> ] <i>I'm</i> Pope, +, Dyce ii, iii	
	<i>backe</i> ] <i>back,</i> Coll iii	157	<i>would</i> ] F <sub>2</sub> <i>should</i> F <sub>3</sub> F <sub>4</sub> <i>could</i>
	<i>Ring,</i> ] <i>ring</i> Coll <i>ring,</i> Theob	Rowe, +, Varr Ran	
et seq		<i>loofe</i> ] <i>lofe</i> F <sub>4</sub>	
iii	[Restoring it to his finger Coll	158	<i>fworne, and</i> ] <i>sworn and</i> Rowe ii,
		Johns Dyce, Ktly, Glo Cam Om	
152	<i>corporall</i> ] <i>corporr</i> F <sub>4</sub>	Pope, Theob Han Warb	
153	<i>was stolne</i> ] Cap <i>was stole</i> F <sub>2</sub>	158	<i>steale it?</i> ] Ff, Cap Coll ii <i>steal</i>
	<i>was stole</i> F <sub>3</sub> F <sub>4</sub> , Rowe, + <i>was stolen</i> or	et cet	
	<i>stol'n</i> Var '73 et cet		

of saying a word Such an ellipsis is impossible We have had before in the present play "I will make One of her women lawyer to me"—II, iii, 80—Thereupon, COLLIER relinquished his ellipsis, and says with assurance that 'the true emendation is evidently to put "women" in the singular, to which there can be no reasonable objection', he recalls that Imogen had a woman 'Helen,' and that hereafter there will be a 'Dorothy,' and just before her flight there is an unnamed one who is to 'feign sickness' His second text, therefore, reads, 'if one, her woman, being,' etc But his conscience was evidently uneasy, in his ed in his text, without a note, reads 'if one of her women, being,' etc—STAUNTON considers the expression 'as awkward without the preposition, unless we read, "if one, her women being corrupted," etc'

154 By Iupiter] FLETCHER (p 62) It should here be borne in mind that this form of obtestation, in the age and country wherein this scene is laid, was a very different matter from swearing 'by Jove' now-a-days, the oath by the father of the gods had a real and awful solemnity, and it is worthy of remark that the dramatist, with subtle propriety, has made even the unscrupulous Iachimo employ it only this once, and in support of an assertion which, though not substantially, is literally true [The propriety of Fletcher's remark is proved by Posthumus's exclamation in response. It is this oath of highest sanctity that convinces Posthumus, and forces him to say "'Tis true"—Ed]

158 All sworne] PERCY It was anciently the custom for the attendants on our

And by a Stranger? No, he hath enioy'd her,  
 The Cognifance of her incontinencie 160  
 Is this : ſhe hath bought the name of Whore, thus deerly  
 There, take thy hyre, and all the Fiends of Hell  
 Diuide themſelues betweene you.

*Phil.* Sir, be patient :

This is not ſtrong enough to be beleeu'd 165  
 Of one perſwaded well of.

*Poff.* Neuer talke on't .

She hath bin colted by him.

*Iack.* If you feeke 169

159 <i>Stranger?</i> ] Fi, Cap Mal Ran	161 <i>deerly</i> ] <i>deerely</i> F <sub>2</sub> <i>dearly</i> ;
Steev, Var '03, '13, Coll u <i>stranger</i> !	Theob Warb Johns <i>dearly</i> F <sub>3</sub> F <sub>4</sub>
Rowe et cet	et cet
<i>her</i> ] <i>her</i> Pope,† <i>her</i> Cap et	162 <i>hyre</i> ] <i>hire</i> , Cap et seq
cet	163 <i>you</i> ] <i>you</i> ! Theob et seq
161 <i>this</i> ] Ff Rowe u, Pope, Theob 1	[Giving the ring Coll u
Coll <i>this</i> , Rowe 1, Theob u, Han	166 <i>well of</i> ] Ff, Dyce <i>well of</i> —
Johns <i>this</i> ,— Cap et cet	Theob Warb <i>well of</i> — Rowe et cet
<i>ſhe hath</i> ] <i>ſh' hath</i> Pope, Han	168 <i>bin</i> ] <i>been</i> F <sub>3</sub> F <sub>4</sub>

nobility and other great personages (as it is now for the servants of the King) to take an oath of fidelity on their entrance into office In the household book of the 5th Earl of Northumberland (compiled A. D. 1512) it is expressly ordered (p. 49) that 'what person soever he be that comyth to my Lordes service, that incontynant after he be intred in the chequyrroull [check-roll] that he be *sworn* in the countynge-hous by a gentillman-usher or yeman-usher in the presence of the hede officers' Even now every *servant* of the King's at his first appointment is sworn in, before a gentleman usher, at the lord chamberlain's office

160 *Cognisance*] JOHNSON That is, the badge, the token, the visible proof —CAPELL An heraldic term properly, signifying the crest, by translation, any badge or mark that is used to distinguish, the great value of the wager which the speaker has lost is (says he) 'the cognisance' which distinguishes the 'incontinency' of she [sic] we are talking of from that of all other women —MURRAY (*N E D*, s. v, III, 5) Specifically, in Heraldry, a device or emblem borne for distinction by all the retainers of a noble house, whether they bore 'arms' or not (The chief sense in Middle English, and still frequent) [The colon after 'this,' in the next line, gives rise to some obscurity, to me at least Possibly, THISLETON or SIMPSON would interpret it as merely marking an emphatic pause, and this may be right, yet, all the same, the colon is sometimes used, as we and the Germans now use it, in the sense of *namely*; and it is possible for it to bear this sense here But I think not I prefer the emphatic pause, and that 'this' refers to the ring, which may also be Capell's meaning, obscured though it be in a mist of words—ED.]

166 *Of one perswaded well of*] INGLEBY That is, of one whom we are persuaded to think well of [If the sentence be complete, Ingleby's paraphrase is just, but if the sentence be broken off, which a large majority of the editors seem to believe, then DOWDEN suggests 'her truth' as the words Philario would have added.]

For further satisfying, vnder her Breast  
 (Worthy her pressing) lyes a Mole, right proud  
 Of that most delicate Lodging. By my life  
 I kist it, and it gaue me present hunger  
 To feede againe, though full You do remember  
 This staine vpon her? 175

*Poff.* I, and it doth confirme  
 Another staine, as bigge as Hell can hold,  
 Were there no more but it

*Iach.* Will you heare more?

*Poff.* Spare your Arethmaticke,  
 Neuer count the Turnes Once, and a Million 180

*Iach.* Ile be sworne

*Poff.* No swearing.

If you will sweare you haue not done't, you lye,  
 And I will kill thee, if thou do't deny 185  
 Thou'lt made me Cuckold

*Iach.* Ile deny nothing.

*Poff.* O that I had her heere, to teare her Limb-meale: 188

171 *her*] Ff, Cap Ran *the* Rowe et  
 cet *your* Anon ap Cam  
 172 *Lodging*] *lodging* Cap et seq  
 173 *kist it*] Ff, Rowe, Pope, Han  
 Coll II, III, Cam *kiss'd it* Theob et  
 cet

176 *I*] *As* Rowe

180 181 *Spare Turnes*] One line  
 Han Cap et seq

180 *Arethmaticke*] *Arithmeticke*, F<sub>2</sub>  
*Arithmetick*, F<sub>3</sub>F<sub>4</sub>, *arithmetick* Rowe II,  
 + *arithmetick*, Cap et seq

181 *Neuer count*] *Count not* Pope, +  
*Ne'er count* Var '73

*Million*] Ff, Rowe, Han Cap

*million*! Pope et cet

182 *sworne*] *sworn*—Rowe et seq

183 *swearing*] *swearing* Steev Varr

Knt, Coll Dyce, Glo Cam

184 *done't, you*] *done't you* Cam

*you lye*] *you'll lie* Ingl

185 *do'st*] F<sub>3</sub>F<sub>4</sub> *do'st* F<sub>2</sub>

186 *Thou'st*] *Thou hast* Cap Varr.

Mal Rann, Steev Varr Knt

187 *Ile*] F<sub>2</sub> *I'll* F<sub>3</sub> *I'll* F<sub>4</sub> *I will*

Cap Varr Rann, Steev

188 *her*] Om Cap (Corrected in  
 Errata)

*meale*] *meal*! Theob et seq

171 *Worthy her pressing*] CAPELL 'Her' is most improperly alter'd to *the* in all modern editions, defacing a very delicate complement to put in one that is gross [Collier's MS has *the*, and Collier remarks that 'Iachimo can scarcely mean that it was worthy Imogen's pressing' Why not? It is, I think, exactly what he does mean THISELTON defends 'her,' and suggests rightly, as I think, that it refers to the mole as 'worthy' to be pressed by Imogen's breast Iachimo's admiration of the mole may then be, possibly, a reminiscence of Boccaccio's story, where Ambrogmolo detects a mole under the left breast, 'about which were sundry little hairs as red as gold'—Ed ]

188 *Limb-meale*] BRADLEY (*N E D.*) Old English *limmedelum* Limb from lmb, lmb by lmb.

I will go there and doo't, i'th' Court, before

Her Father. Ile do something

*Exit.*

190

*Phil.* Quite besides

The gournment of Patience. You haue wonne :

Let's follow him, and peruert the present wrath

He hath against himselfe.

*Iach.* With all my heart.

*Exeunt*

195

189 doo't, i'th' F<sub>2</sub> do't ih' F<sub>3</sub>  
do't i'th' F<sub>4</sub>, Rowe, + do't, i'th' Cap  
et cet

*Court*], *court*, Cap et cet  
190 *Father*] Ff, Coll *father*—  
Rowe, + *father* Cap et cet  
*something*] Fi *something*

Cap *something*—Rowe et cet

191, 192 *besides* The] *besides* The  
Ff

192 *Patience*] *patience*! Pope et  
seq

193 *peruert*] *prevent* Heath, Mason  
*dvert* Cap conj, Jervis

190 Ile do something] Compare *Lear* 'I will have such revenges on you both, That all the world shall,—I will do such things,—What they are, yet I know not, but they shall be The terrors of the earth'—II, iv, 283

193, 194 peruert the present wrath He hath against himselfe] CAPELL It seems as if the Poet, instead of 'pervert,' was about to write *dvert*, but seeing instantly something unfit in it, put the former word down, giving it the sense of the latter—MALONE That is, *turn* his wrath to another course—STEEVENS To 'pervert,' I believe, only signifies to avert his wrath from himself, without any idea of turning it to another person To what *other course* it could have been diverted by the advice of Philario and Iachimo, Mr Malone has not informed us—MALONE If they turned the wrath he had against himself to patience or fortitude, they would turn it to *another course*, I had not said a word about turning it against *any other person*—THESELTON Posthumus's wrath is not 'against himself' in the ordinary sense, but against Imogen. We must, therefore, either take 'against himself' as equivalent to *contrary to his better nature* or *irrationally*, or construe the phrase in close connection with 'pervert,'—*we must influence the wrath which is now his servant to desert his service* The former alternative seems to me the more natural

195 *Exeunt*] FLETCHER (p 52) The truth is that Posthumus, under the first shock and provocation of this revolting encounter, behaves both modestly and patiently—'as calm as virtue,' according to Iachimo's penitent admission He does not propose the wager it is forced upon him by the scoffs and taunts of the Italian, and is accepted at last with a view to punish them,—first, by the repulse which his addresses are sure to sustain,—secondly, by the loss of his property,—and thirdly, by the duel which is to follow They who have so violently objected against the husband's procedure on this occasion have judged of it according to the cool, calculating habits of feeling belonging to the modern time,—ignorant of or overlooking the real character of that chivalric love, that truly religious faith and devotion of the heart, which Shakespeare found it here his business to paint Iachimo, in his repentance, gives the right version of the matter,—for, according to the code of chivalry, so far from its being regarded as an insult and profanation on the husband's part, to permit such an experiment to be made upon the constancy of his wife, it was looked upon as the highest proof of his confidence in her



*Enter Posthumus.*

196

*Pofl.* Is there no way for Men to be, but Women  
Must be halfe-workers? We are all Bastards,

198

196 Scene vii Pope, Han Warb  
Johns Scene v Cap et seq The same  
Another Room in the same Cap  
Enter] Re-enter Theob Warb  
Johns

198 *We Bastards,*] *We are bastards*  
*all,* Pope, +, Steev Var '03, '13 *We*  
*bastards, all* Cap Walker *We are, all*  
*of us, bastards,* Ktly *Now we bas-*  
*tards* Vaun

virtue, and, therefore, as the most decided homage he could pay to it, and the attempting seducer, in such a case, was afterwards to be called to account by the husband, not so much for the attempt itself, as for the *disbelief* in the lady's fidelity which it implied

196 *Enter Posthumus*] In designating Scenes, Pope's rule was, apparently, to consider that as a new Scene whenever change took place in the group of characters on the stage, and he numbered the Scenes accordingly. If any characters, or even if a single character, left the stage, straightway a new Scene was marked. If any character entered, the Scene was equally new and so numbered. Herein he was followed, apparently without thought, by HANMER, WARBURTON, and JOHNSON. THEOBALD, in the same circumstances, marked a new Scene, but did not number it. Thus in the present instance Pope and his followers, just mentioned, marked the entrance of Posthumus as Scene vii. THEOBALD marks no change, but merely reads '*Re-enter Posthumus*'. ECCLES, who has changed the division even of the Acts, marks it as Act III, Scene ii. CAPELL marks it as Scene v and has been herein followed by all subsequent editors down to the present time, and all of them follow him substantially by adding '*Another Room in the same,*' [2 e, Philario's House]. It is all a matter of trifling moment, yet I cannot but think that by deserting the Folio, and marking a new Scene in another apartment, we lose a fleeting glimpse into the depths of Posthumus's misery. He has dashed from the shot of triumphant eyes, and wandered aimlessly and unconsciously from room to room, until he again finds himself alone in the apartment, now deserted, from which he had flung himself, and can at last unpack his heart.—ED

197 *Is there no way, etc*] FLETCHER. Here we must observe how seriously the acting play is mutilated by entirely omitting this soliloquy of Posthumus. Shakespeare's dramatic purpose in it is evident and essential to lay clearly open to us that stormy desolation, those volcanic heavings of a noble heart, our full conception of which can alone make us tolerate the purpose of sanguinary vengeance which is to be formed and pursued by his hero. [I must reluctantly disagree. This soliloquy is, I think, only for the closet, and, possibly, of doubtful propriety even there.—ED]—v FRIESEN (III, 475). After an experience such as Posthumus has just undergone this wonderfully beautiful monologue is in entire harmony with the state of a noble mind enraged to the very highest degree. It is the mood in which the very noblest dispositions are most violently and irresistibly impelled to inhuman resolutions.

198 *halfe-workers*] For similar sentiments STEEVENS refers to *Paradise Lost*, Bk x, [888-895], Euripides, *Hippolytus*, [616-626, ed Dindorf], Rodomont's invective against women, *Orlando Furioso*, Bk xxvii, stanzas 96, 97.

198 *Bastards*] MURRAY (*N. E. D.*). *BAST*, subs<sup>2</sup>, adopted from old French *bast*, packsaddle (used as a bed by muleteers in the inns), in phrases *filz (homme,*

And that most venerable man, which I  
 Did call my Father, was, I know not where 200  
 When I was stamp't. Some Coyner with his Tooles  
 Made me a counterfett : yet my Mother seem'd  
 The *Dian* of that time : so doth my Wife  
 The Non-pareill of this Oh Vengeance, Vengeance !  
 Me of my lawfull pleasure she restrain'd, 205  
 And pray'd me oft forbearance did it with  
 A pudencie so Rosie, the sweet view on't  
 Might well haue warm'd olde Saturne ,  
 That I thought her  
 As Chafte as vn-Sunn'd Snow. Oh, all the Duels ! 210  
 Thus yellow *Iachimo* in an houre, was't not ?  
 Or leffe, at first ? Perchance he spoke not, but  
 Like a full Acorn'd Boare, a Iarmen on,  
 Cry'de oh, and mounted ; found no opposition 214

200 *Did* | *Dik* F<sub>2</sub>  
 201 *stamp't* | *stamped*, Coll *stamp't*,  
 Cap et seq

204 *this* | *this*—Rowe, +  
 206 *me oft* | Ff, Rowe, Pope, Han  
 Var '73, Coll Dyce, Glo Cam *me*,  
 oft, Theob et cet

206–208 *forbearance did Saturne*, |  
*forbearance*, (*did Saturn*), Vaun

208 *Saturne*, | *Saturn*—Rowe, +  
 208, 209 *Might her* | One line Pope  
 et seq

211 *houe, was't not?* | *hour—was't*  
*not?*—Rowe et seq (subs)

212 *leffe, at first?* | Ff, Rowe, Pope,  
 Theob Han Warb *less—at first?*  
 Johns Varr Mal Dyce, Glo Cam

*less at first* Cap *less?*—*at first* Coll  
 u *less?*—*at first*—Ktly *less?*—*at*  
*first*, Ingl *less*,—*at first* Ran et seq

212 *he* | Om F<sub>3</sub>F<sub>4</sub>, Rowe

213 *full Acorn'd* | *full-acorn'd* Pope,  
 Theob u et seq

*a Iarmen on* | F<sub>2</sub> *a Iarmen on*  
 F<sub>3</sub>F<sub>4</sub> *a-churning on* Pope, Warb  
*a foaming one* Coll u, iii (MS)  
*a brimming one* Sing *a Iachimo* Herr  
*a human one* Phin *alarum'd on* or  
*alarum on* Thiselton *a German one*  
 Rowe et cet

214 *Cry'de oh*, | F<sub>2</sub> *Cry'd oh*, F<sub>3</sub>F<sub>4</sub>,  
 Rowe *cry'd, oh*, Cap *Cried 'O!'*  
 Dyce, Glo Cam *Cry'd oh!* Pope et  
 cet

etc.), *de bast*, literally 'packsaddle child,' as opposed to a child of the marriage bed  
 BASTARD, adopted from Old French *bastard*, modern *bâtard*, equivalent to *fils de*  
*bast*, 'packsaddle child,' formed on *bast* + the pejorative suffix *-ard*

201 *stamp't* | MALONE We have again the same image in *Meas for Meas*, II,  
 iv, 44–46

213 *a Iarmen on* | DYCE (*Strict*, p 16) Since *The Sec Part of Henry IV* II, 1,  
 the Quarto of 1600 has 'the *Iarman* [i e, *German*] hunting in water-worke,' etc, I  
 am perfectly convinced that 'a *Iarman on*' is (as Rowe saw) the old spelling for 'a  
 German one'—DOWDEN I am not at all sure that 'Iarman' does not here mean  
*german, germane* 'Iarman' is an obsolete form of *german* (occurring, for ex-  
 ample, in *Hamlet*, Q<sub>2</sub>), and several early examples of *german*, meaning genuine,  
 true, thorough, are cited in the *N E D*; 'a german one' may thus mean a genuine  
 one.

But what he look'd for, should oppose, and she  
 Should from encounter guard. Could I finde out  
 The Womans part in me, for there's no motion  
 That tends to vice in man, but I affirme  
 It is the Womans part : be it Lying, note it,  
 The womans . Flattering, hers , Deceiuing, hers . 220  
 Luft, and ranke thoughts, hers, hers : Reuenges hers .  
 Ambitions, Couetings, change of Prides, Difdaine,  
 Nice-longing, Slanders, Mutability ; 223

215	<i>Bul</i> ] <i>From Han Warb</i>	221	<i>Luft Reuenges hers</i> ] <i>Om Var</i>
	<i>for, [should] for should</i> Pope et		'03, '13, '21 (misprint?)
seq		223	<i>Nice-longing</i> ] <i>Ff, Rowe nice-</i>
217	<i>me,] me—</i> Pope, + <i>me!</i> Johns		<i>longings</i> Pope <i>nice longing</i> Cap Dyce,
et seq			Glo Cam <i>nice longings</i> Theob et cet
219	<i>be it!</i> <i>be't</i> Pope, +, Varr Mal		<i>Mutability,] mutability,</i> Cap et
	Ran, Dyce II, III	seq	

216, 217 Could I finde out The Womans part in me] It is interesting, I think, to note passages wherein we, native born to Shakespeare's tongue, perceive no difficulty whatsoever, which, nevertheless, present to foreigners an almost insoluble obscurity. Certainly the proficiency, as an English scholar, is undoubted, of Herzberg, who was among the very earliest to announce the chronological value of the rhyme test, etc., and yet Herzberg acknowledges that in its present connection he cannot understand this sentence. 'Perhaps,' he says, 'Posthumus means to say "If I could only bring myself to be just as faithless and wanton as Imogen!"' And then, after quoting Schmidt's correct paraphrase, namely, 'if I could only find out what in me comes from woman that I might tear it out and cast it from me,' Herzberg adds 'non liquet'—Ed

222 change of Prides] WHITE (ed 1.) Here 'change' is used as in *Cor*, II, i, 214 'I have received not only greetings, But with them change of honours' In both cases it clearly means variety, severalty, as in the phrase 'changes of raiment' [I am not sure that the quotation from *Coriolanus* is exactly parallel with the present passage. *Coriolanus* means, I think, that the Senate has sent him not only salutations, but exchanged his present honours for higher ones. Nor does 'changes of raiment' exactly correspond to 'change of prides,' which means, I think, merely to change without reason from one kind of pride, whatever it may be, to another. INGLEBY says that 'prides' are 'sumptuous dresses,' and a passage quoted by DOWDEN from *Henry VIII* I, i, 25, seems to bear him out. 'the madams' almost 'sweat to bear The pride upon them,' that is, says Dowden, 'proud attire,' but it may, equally well, mean gold and jewels. SCHMIDT (*Lex*) well paraphrases the present passage 'That is, one excess is changed for another'—Ed]

223 Nice-longing] MURRAY (*N E D*, s v Nice) The precise development of the very divergent senses which this word acquired in English is not altogether clear. In many examples from the 16th to 17th centuries it is difficult to say in what particular sense the writer intended it to be taken. ['Nice' in the present passage has been defined by various editors as *fanciful*, *whimsical*, *capricious*, *squeamish*, *fastidious*, but not one of these adjectives indicates a fault worthy of Hell's knowledge. Something is required more vigorous than these. It is found, I

All Faults that name, nay, that Hell knows,  
 Why hers, in part, or all . but rather all For euen to Vice 225  
 They are not constaint, but are changing full ;  
 One Vice, but of a minute old, for one  
 Not halfe so old as that Ile write against them,  
 Detest them, curse them . yet 'tis greater Skill  
 In a true Hate, to pray they haue their will : 230  
 The very Diuels cannot plague them better *Exit*

224, 225 *All hers,*] One line Mal  
 224 *that name,*] Mal *that have a*  
*name,* Dyce conj, Ingl *that man*  
 Daniel *that man can name or that man*  
*may name* Walker (Crit, II, 258) *that*  
*men do name* Ktly *that have that name*  
 Nicholson (N & Q, VI, v, 424) *that*  
*name may name* Vaun *that may be*  
*named* Ff et cet  
 225 *all For*] *all For* Ff, Rowe,  
 Theob Warb Johns *all—for* Pope,

Han *all In every part by turns, for*  
 Vaun *all For* Cap et cet  
 225 *For Vice*] One line Cap Varr  
 Ran et seq *For Vice to which they*  
*are so prone* Ktly conj  
 226, 227 *still, One*] *still One* Johns  
 Var '78 et seq  
 229 *curse them*] *curse them—* Rowe,  
 + *curse them,—* Johns *curse them*  
 Coll

think, in Murray's division 2, with the meaning 'wanton, lascivious' The hyphen, possibly, indicates that 'nice,' whatever be its meaning, enters so closely into 'longing' as to become identified with it, and form one complex idea There is a good illustration of this latter meaning of 'nice' in *Love's Labor Lost* 'These are humours, these betray nice wenches, that would be betrayed without them,'—III, i, 24—Ed ]

229 *Detest them*] WALKER (Crit, II, 311) In the writers of that age 'detest' is used in the sense which as then it still retained from its original, *detestari*, being indicative of something spoken, not of an affection of the mind, compare *attest*, *protest*, which still retain their etymological meaning So understand [the present passage See *Ant & Cleop*, IV, xiv, 69, 70 (of this ed ), where the *N E D* is quoted to prove that Walker's observation is a little too restricted —Ed ]

230 *In a true Hate, to pray they haue their will*] STEEVENS So in Sir Thomas More's *Comfort against Tribulation* 'God could not lightly do a man more vengeance, than in this world to grant him his own foolish wishes' [Do we not all remember Pope's 'Atossa, cursed with every granted prayer'?—Ed ]

231 *The very Diuels . better*] DANIEL (p 86) Qy is this last line the cynical note of some reader of the MS play, accidentally foisted into the text? The sense and sentence are complete without it, and the speech should surely end with the rhyming couplet [Oxen and wainropes cannot hale me to the belief that this line is Shakespeare's —Ed ]

*Actus Tertius. Scena Prima**Enter in State, Cymbeline, Queene, Clotten, and Lords at* 2

1 Actus Tertius Scena Prima]	2 Enter in State Lords] Enter
Act II, Scene iv Eccles	Lords and others Cymbeline takes
Scene A Palace Rowe A State	his Throne, after which, enter Lucius
Room in Cymbeline's Palace Cap	Cap

1 Actus Tertius. Scena Prima] Inasmuch as in II, iii, 58, the arrival of the Ambassadors from Rome is announced, and Cymbeline bids Cloten attend the audience with them after he has said good morrow to Imogen, ECCLES transposes this present scene, Act III, sc 1, and numbers it Act II, sc iv. Thus he does in order to give time to Iachimo to return to Rome, especially since on his arrival there, in answer to Philano's question, his reply is that when he left the Roman ambassadors were expected at the British court, but had not yet arrived. 'In the next scene,' says Eccles [that is, in the next scene, after Imogen has discovered the loss of her bracelet], 'we find Iachimo returned to Rome, and in the first scene of Act the third, according to the original arrangement, Lucius appears for the first time to be introduced into the presence of Cymbeline in his public character, now, as a considerable interval of time, perhaps not less than two or three weeks, at the least, must pass while Iachimo was performing his journey, the same portion of time must also intervene before Lucius is admitted to his public audience, notwithstanding that, as we have seen, Cymbeline speaks of this latter as a circumstance that was immediately to take place. In order then to remedy this obvious inconsistency, I have transposed the scenes and placed *Scene the First of Act the Third* immediately after *Scene the Thurd of Act the Second*, as *Scene the Fourth*, and made it also conclude the Act. The scene in which Iachimo enters to Philano and Posthumus will be the beginning of the following act, and a pause left for the journey.' It is hardly worth while to defend the original arrangement, or to show that Eccles was the victim of Shakespeare's legerdemain when dealing with time, letting it run on hot-foot ahead of due sequence through exciting scenes, and then, while the hot blood is cooling, gently leads us back over the lost ground, until we find ourselves calmly resuming a thread which seems never to have been broken. Eccles's rearrangement was unnoticed in his own day, much, apparently, to his surprise and chagrin. On page 118 he remarks that 'Mr Garrick, or whoever adapted this play for representation,' does not seem 'to have attended to the necessity of the transposition now adopted'—ED.—DANIEL (p. 243). The time of this scene [Act III, sc 1] is so evidently that of Day No. 4, that I am compelled to place it here [in Day No. 5] within brackets, as has been done in other cases where scenes are out of their due order as regards time.

2 Enter in State, Cymbeline, etc] BOSWELL-STONE. In the following passages Holmshed has given an untrustworthy account of Cymbeline, mixed with genuine information touching the circumstances of the Empire and Britain during the reign of Augustus. HOLMSHED (*The Thurd Booke The historie of England*, p. 32, col. 2) Kymbeline or Cimbeline the sonne of Theomantius was of the Britains made king after the deceasse of his father, in the yeare of the world 3944, after the building of Rome 728 and before the birth of our Saviour 33. This man (as some write) was brought vp at Rome, and there made knight by Augustus

one doore, and at another, Caius, Lucius, 3  
and Attendants.

Cym. Now say, what would *Augustus Cæsar* with vs? 5

Luc. When *Iulius Cæsar* (whose remembrance yet  
Liues in mens eyes, and will to Eares and Tongues  
Be Theame, and hearing euer) was in this Britain, 8

3 Caius, Lucius,] Caius Lucius, Rowe      8 *this*] Om Pope, Han

Cesar, [see lines 77, 78, *post* ], vnder whome he serued in the warres, and was in such fauour with him, that he was at libertie to pay his tribute or not      Touching the continuance of the yeares of Kymbelines reigne, some writers doo varie, but the best approoued affirme, that he reigned 35 yeares and then died, & was buried at London, leauing behind him two sonnes, Guiderius and Aruragus

But here is to be noted, that although our histories doo affirme, that as well this Kymbeline, as also his father Theomantius liued in quiet with the Romans, and continuallie to them paid the tributes which the Britains had couenanted with Iulus Cesar to pay, yet we find in the Romane writers, that after Julius Cesars death, when Augustus had taken vpon him the rule of the empire, the Britains refused to paie that tribute, whereat as Cornelius Tacitus reporteth, Augustus (being otherwise occupied) was contented to winke, howbeit, through earnest calling vpon to recouer his right by such as were desirous to see the vttermost of the British kingdome, at length, to wit, in the tenth yeare after the death of Julius Cesar, which was about the thirteenth yeare of the said Theomantius, Augustus made prouision to passe with an armie ouer into Britaine, & was come forward vpon his iourne into Gallia Celtica, or as we more saie, into these hither parts of France

5 Now say. with vs] STEEVENS      So the first line of *King John* 'Now, say, Chatillon, what would France with us?'

6 Luc. When *Iulius Cæsar*, etc] For this hostile embassy, and demand for the tribute, 'lately left vntender'd,' Shakespeare has no authority, nor did he, probably, care for any      Boswell-Stone's thorough sifting of Holinshed discovered, in the *Historie of Scotland* (p 45), a statement that 'there came vnto Kimbaline king of the Britains an ambassador from Augustus', his mission, however, so far from being a demand for the arrears of tribute, was one of thanks for having kept his allegiance to Rome      It was Cymbeline's son, Guiderius, who, 'being a man of stout courage,' according to Holinshed (*Hist Eng*, i, 33), refused to pay this tribute—Ed

7, 8 Liues in mens eyes . . . hearing euer] VAUGHAN (p 415)      That is, the remembrance of whom now consists in the memory of something actually seen, and will consist hereafter and for ever in the memory of something spoken of and 'heard'      [Vaughan speaks of 'the inversion of the due order of words "theme and hearing," which would correctly be "hearing and theme"'      There is here no inversion of the due order, it is exactly in accordance with the use and wont not only of Shakespeare, but of many a writer in English, Greek, and Latin      It is simply an instance of what Corson named 'respective construction,' a happier name than the pedantic, *chiasm*, although the latter expresses the construction somewhat more vividly, for instance, let 'Eares and Tongues' be written above 'Theame and

And Conquer'd it, *Cassibulan* thine Vnkle  
 (Famous in *Cæsars* prayfes, no whit lesse 10  
 Then in his Feats deferring it) for him,  
 And his Succession, granted Rome a Tribute,  
 Yeerely three thousand pounds; which (by thee) lately  
 Is left vntender'd.  
*Qu* And to kill the meruaile, 15  
 Shall be so euer.  
*Clot.* There be many *Cæsars*, 17

9, 37, 47 *Cassibulan*] *Cassibulan* Ff 14 *vntender'd*] *vntender'd*—Ing  
 et seq 15 *kill*] *kill* Lloyd ap Cam  
 11 *it*] *for*] *it* for Rowe *it*, for Johns *meruaile*] *meruaile* F<sub>2</sub> *meruaile* F<sub>3</sub>  
 Dyce, Glo Cam (subs) *it*, for Mal *marvail* F<sub>4</sub>, Rowe, + *marvel* Johns  
 Steev Varr Knt et seq

hearing,' and lines joining 'ears' and 'hearing' and 'Tongues' and 'Theame' will form the Greek letter *Chi*. Instances of this construction abound in Shakespeare. It occurs in II, iv, 75, 76, where Posthumus says, 'The foule opinion gains or looses Your sword or mine,' *i. e.*, gains my sword or loses yours. And Vaughan made there the same mistake and suggested that the order was inverted—Ed.]

9 *Cassibulan* thine Vnkle] See I, 1, 42

10 no whit lesse] DOWDEN Did Shakespeare err, as elsewhere, in using the word 'less' with a negative, and does the sense require 'more'? Or does Lucius mean that Cassibulan was not only deserving of praise but also received praise equal to his merits? [Or, may it not mean, that exalted as were Cæsar's praises, Cassibulan's deeds were in no way inferior to the praises he deservedly received? which is hardly different from Dowden's alternative. In paraphrases it is generally fortunate that we have the original at hand to elucidate them—Ed.]

13 three thousand pounds] VERPLANCK The computation of the amounts of plunder, tribute, wealth of conquered kings, etc., not in Roman sesterces, or the foreign money of account, but in pounds of gold or silver, is of such frequent occurrence in ancient writers, that it is not ascribing any great learning or antiquarian accuracy to Shakespeare, who was well read in the translations at least of several of the classics, to understand him here, just as we should Knowles or Miss Baillie, in any similar case, as speaking not of pounds sterling, but of pounds weight of coin, as a Roman would have estimated the tribute-money of a subject foreign prince

14 Is left vntender'd] BOSWELL-STONE (p. 9) This pretension to tribute arose when Cæsar, after defeating Cassibulan, blockaded the residue of the British levies, so that—[*Hol* & *H E* 30]—'Cassibelane in the end was forced to fall to a composition, in covenanteeing to paie a yearlie tribute of three thousand pounds'

15 to kill the meruaile] DOWDEN The idea is that wonder ['astonishment,' Schmidt, *Lex*] at the unpaid tribute will cease when the non-payment has established itself as the constant rule

17 There be many Cæsars] WARBURTON (MS. N. & Qu, VIII, iii, 263) Read *There'll be—there will be* (for there was but one yet come when Cloten made this answer)

Ere such another *Iulius* Britaine's a world 18  
 By it selfe, and we will nothing pay  
 For wearing our owne Noses 20  
*Qu* That opportunity  
 Which then they had to take from's, to refume  
 We haue againe. Remember Sir, my Liege,  
 The Kings your Ancestors, together with  
 The naturall brauery of your Isle, which stands 25

18 *Iulius* ] *Iulius* Var '73 et seq  
*Britaine's*] *F<sub>2</sub>* *Britain's* *F<sub>3</sub>F<sub>4</sub>*,  
 Rowe *Britain is* Pope et seq  
 18, 19 *a world pay*] One line Pope  
 et seq  
 19 *By it selfe*] *it self* Pope, Han  
*by't self* Theob Warb Johns *Whole*  
*by itself* Anon ap Cam reading line  
 18 as in *F<sub>1</sub>*

22 *from's*] *Ff*, Rowe, +, Dyce, Sta  
 Glo Cam *from us* Cap et cet  
 23 *Remember Sir,*] *F<sub>2</sub>* *remember*,  
 Sir Pope, Han *remember, Sir, F<sub>3</sub>F<sub>4</sub>*  
 et cet  
 24 *Ancestors,*] *Ff*, Rowe, Var '73,  
 Coll Ktly, Glo Cam *ancestors*, Pope  
 et cet

18, 19 Britaine's a world By it selfe] To prove how general was this idea that Britain is a separate little world, THEOBALD quotes from Virgil 'et penitus toto divisos orbe Britanos'—*Ecl*, I, 67, [Holinshed, in his *Description of Britaine*, quotes this also], from Florus (referring to Cæsar's conquests) 'et, quamvis toto orbe divisa, tamen, qui vinceret, habuit Britannia'—*Epitome*, III, cap x, from Claudian 'Hispana tibi Germanaque Tethys Paruit, et nostro diducta Britannia mundo'—*De Mallu Theodori Consulatu Panegris*, line 50, from Horace 'Serves iturum Cæsarem in ultimos Orbis Britannos'—*Carminum*, I, xxxv Theobald wisely concludes that, after all, Shakespeare might have had 'none of these classical passages in view, but be alluding to what is recorded of Cassibelan in the Chronicles When Comius of Arras came to him with a message from Julius Cæsar, in which homage and subjection and a Tribute were demanded, Cassibelan replied "That the ambition of the Romans was insatiable, who would not suffer Britaine, a new world, placed by Nature in the Ocean, and beyond the bounds of their Empire, to lie unmolested"' [To quote a passage from 'the Chronicles' is extremely vague, I have not succeeded in finding this valiant speech of Cassibelan's in Holinshed, and, apparently, it has also escaped the keen sight of Boswell-Stone, who quotes several other extracts therefrom, which may have caught Shakespeare's eye, all of them containing a panegyric of Britain's splendid isolation—Ed]

20 For wearing our owne Noses] That is, for being ourselves

21, etc That opportunity, etc] BOSWELL-STONE (p 12, foot-note) It is possible that before writing the Queen's harangue,—the aim of which is to show how Cæsar's prosperity deserted him in Britain,—Shakespeare glanced at Cæsar's remark upon the unforeseen lack of cavalry to pursue the retreating Britons, after the legionaries had effected their landing 'And this one thing seemed onlie to disappoint the luckie fortune that was accustomed to follow Cæsar in all his other enterprises'—Hol, 1, *Hist Eng*, 25

25 naturall brauery] That is, the naturall state of defiance Anthony says 'if Fortune be not ours today, it is Because we brave her'—*Ant & Cleop*, IV, iv, 4



As Neptunes Parke, ribb'd, and pal'd in 26  
 With Oakes vnskaleable, and roaring Waters,  
 With Sands that will not beare your Enemies Boates,  
 But fucke them vp to'th'Top-maft. A kinde of Conquest  
*Cæsar* made heere, but made not heere his bragge 30  
 Of Came, and Saw, and Ouer-came : with fhamé  
 (The first that euer touch'd him) he was carried  
 From off our Coaft, twice beaten : and his Shipping 33

26 <i>As ribb'd and pal'd</i> ] Ff, Rowe 1	cet
<i>As the great ribb'd and pal'd</i> Cap	28 <i>Sands</i> ] <i>Sand</i> F <sub>4</sub> , Rowe, Pope,
<i>As ribb'd pal'd</i> Coll 11 <i>As ribbed</i>	Han
<i>and pal'd</i> Rowe 11 et cet	30 <i>Cæsar</i> ] <i>Cæsars</i> F <sub>1</sub>
27 <i>Oakes</i> ] F <sub>2</sub> <i>Oaks</i> F <sub>3</sub> F <sub>4</sub> , Rowe,	31 <i>Ouer-came</i> ] <i>Overcome</i> F <sub>2</sub>
Pope, Theob <i>rocks</i> Seward, Warb et	33 <i>beaten</i> ] <i>beaten?</i> F <sub>2</sub>

25, 26 *your Isle, which stands ribb'd, and pal'd in*] INGLEBY (ed 1) divided line 25 at 'isle,' and retained in line 26 the contracted 'ribb'd' and pal'd' of the Folio In the edition revised by Ingleby's son, this division and reading are withdrawn, and the text follows that of Rowe 11

26 *Parke*] MURRAY (*N E D*) In *Law*, a park is distinguished from a *forest*, or *chase*, by being enclosed

27 *Oakes vnskaleable*] In Hanmer's edition, the first to amend 'oakes' to *rocks*, the emendation is attributed to Warburton In Warburton's edition, which followed Hanmer's, the emendation is attributed to Hanmer—an instance of mysterious altruism highly creditable to each editor in these evil days The solution of the mystery is, however, that the emendation belonged to neither It was communicated to Hanmer by SEWARD, who, in a note on Beaumont and Fletcher's *The Mad Lover*, V, 1, p 281, remarks, in reference to the present line, that 'oaks' 'appeared very absurd, as the Britons were not then famed for large ships, I therefore had the honour of communicating the emendation [rocks] to Sir Thomas [Hanmer], and find that the ingenious Mr Warburton concurred with me in it'—DOWDEN asks, 'Can any Elizabethan example be found of "oaks" used metaphorically for ships of war?' As we have just seen, Seward uses it for 'large ships'—but this was in 1740—ED—PORTER and CLARKE [retaining 'oakes'] The sea is made by the figure of speech here a *Parke*, and the rocks are made the fence of oaks that pale it in To change one of the terms of the Poet's metaphor is an unworthy prosing bit of editing that should no longer be retained It is like substituting an explanatory note for a part of the text

30, 31 *his bragge Of came, and Saw, and Ouer-came*] See *As You Like It* 'Cæsars thrasonicall bragge of I came, saw, and ouercome'—V, 11, 35

32, 33 *he was carried and his Shipping, etc*] BOSWELL-STONE 'The next day [this was on Cæsar's second expedition], as he had sent forth such as should haue pursued the Britains, word came to him from Quintus Atrius, that his naue by rigour of a sore and hideous tempest was greuoushe molested, and throwne vpon the shore, so that the cabels and tackle being broken and destroyed with the force of the vnmercfull rage of the wind, the maisters and mariners were not able to helpe the matter'—Holmshed, 1, *H E*, 28/2/2

33 *twice beaten, etc*] BOSWELL-STONE 'Thus according to that which

(Poore ignorant Baubles) on our ternble Seas  
 Like Egge-shels mou'd vpon their Surges, crack'd 35  
 As easly 'gainst our Rockes For ioy whereof,  
 The fam'd *Cassibulan*, who was once at point  
 (Oh gidget Fortune) to master *Cæsars* Sword,  
 Made *Luds-Towne* with reioycing-Fires bright, 39

34, 35 *Seas Egge-shels Surges,*] Dyce u, m gidget Mal Steev et cet  
*Seas shels, Surges F<sub>2</sub>F<sub>3</sub> Seas sheels,* 38 *Fortune*] *fortune!* Rowe et seq  
*Surges F<sub>4</sub> seas, shells, Surges,* 39 *Luds-Towne*] *Lud's-Town F<sub>4</sub>*  
 Rowe *seas, shells surges,* Pope et *Luds Town Rowe u*  
 cet *reioycing-Fires*] Ff, Rowe 1, Ingl  
 38 *gidget*] Ff, Rowe, +, Cap Varr, Dowden *reioycing fires* Rowe u et cet

Cesar himselfe and other autentike authors haue written, was Britaine made tributarie to the Romans by the conduct of the same Cesar But our histor[i]es farre differ from this, affirming that Cesar comming the second tyme, was by the Britains with valiancie and martiall prowesse beaten and repelled, as he was at the first, and speciallie by meanes that Cassibellane had pight in the Thames great piles of trees piked with yron, through which his ships being entred the ruer, were perished and lost And after his comming a land, he was vanquished in battell, and constrained to flee into Gallia with those ships that remained <sup>1</sup>—Holnshed, 1, *H E*, 30/2/9

34 ignorant] JOHNSON. That is, *unacquainted* with the nature of our boisterous seas

37, 38 once at point. to master Cæsar's Sword] BOSWELL-STONE (p 13) According to the *Historia Britonum*, Cæsar actually lost his sword during the battle in which he met with the first of those defeats whereof the Queen reminds Carus Lucius 'The same Historie [*Historia Britonum*] also maketh mention of . Nennius brother to Cassibellane, who in fight happened to get Cæsar's sword fastened in his shield by a blow which Cæsar stroke at him <sup>2</sup>—Holnshed, 1, *Hist Eng*, 27/1/40 The Queen's expression, 'at point to master Cæsar's sword' implies that his sword was nearly wrested from him by force, not caught by accident, and she has, it will be observed, attributed to Cassibelan the honour of this partial success Cæsar's sword was placed by Cassibelan in a sarcophagus, with the body of Nennius, who died fifteen days after the battle from a wound inflicted by this weapon

38 gidget] MURRAY (*N E D*) Of obscure origin *a* A wanton woman  
*b* A giddy, laughing, romping girl

39 *Luds-Towne*] WALKER (*Vers*, 234, and also *Crit*, u, 140) Such combinations as *Lud's Town* (compare Newtown, &c), *Heaven's Gate* (compare Kirkgate, Ludgate, &c), and others of the same kind are pronounced as if they were single words, with the accent on the first syllable [See also 'Lud's Town,' IV, u, 135, V, v, 567 Also 'Swannes-nest,' III, iv, 158, and Heaven's gate, II, u, 22]—HOLNISHED (*Hist of England*, Bk III, p. 23) 'After the decesse of the same Helie, his eldest son Lud began his reigne, in the yeere after the creation of the world 3805, after the bulding of the cite of Rome 679, before the comming of Chrst 72, and before the Romanes entred Britaine 19 yeeeres This Lud proued a right worthie prince, amending the lawes of the realme . . . but speciallie he delited most to beautifie and inlarge with buildings the cite of Tromount which

And Britaines strut with Courage.

40

*Clot.* Come, there's no more Tribute to be paid : our Kingdome is stronger then it was at that time . and (as I said) there is no mo such *Cæsars*, other of them may haue crook'd Noses, but to owe such straite Armes, none.

*Cym.* Son, let your Mother end.

45

*Clot.* We haue yet many among vs, can gripe as hard as *Cassibulan*, I doe not say I am one : but I haue a hand Why Tribute? Why should we pay Tribute? If *Cæsar* can hide the Sun from vs with a Blanket, or put the Moon in his pocket, we will pay him Tribute for light else Sir,

50

40	<i>Britaines</i> ] <i>Britons</i> Theob n et	Mal Sta Sing Ktly, Cam
seq		44 <i>owe</i> ] <i>own</i> Pope, Theob Warb
41	<i>paid</i> ] <i>paid?</i> F <sub>2</sub> <i>paid</i> Rowe, +,	Johns Var '73, '78
Coll		46-51 Six lines of verse, ending
41-44	Five lines of verse, ending	<i>hard one pay Tribute? Blanket,</i>
<i>paid time Cæsars, but none</i>	Ktly	<i>Tribute now</i> Ktly
43	<i>mo</i> ] <i>mo</i> Glo Cam <i>more</i> Ff et cet	47 <i>Cassibulan</i> ,] <i>Cassibulan</i> , Ff,
44	<i>crook'd</i> ] <i>crooked</i> Var '03, '13, '21,	Rowe, Pope <i>Cassibulan</i> , Theob et cet

he compassed with a strong wall made of lime and stone, and in the west part of the same he erected a strong gate, which he commanded to be called after his name, Luds gate, and so vnto this daie it is called Ludgate, (s) onelie drowned in pronunciation of the word, he buildd for himselfe not farre from the said gate a fine palace, which is the bishop of Londons palace beside Paules at this daie, as some thinke By reason that King Lud so much esteemed that citie before all other of his realme, and continuallie in manner remained there, the name was changed, so that it was called Caerlud, that is to saie, Luds towne and after by corruption of speech it was named London' [This derivation of London from Luds-town does not satisfy Richard Verstegan (whose English name was Richard Rowlands, according to the *D N B*, wherefrom we also learn that he was a scholar of note and an early student of Anglo-Saxon) In his *Restitution of Decayed Intelligence* (p 134) he thus argues 'As touching the name of our most ancient chief and famous citie, it could neuer of *Luds-town* take the name of *London*, because it had neuer anciently the name of *Luds-town*, neither could it, for that *town* is not a britifh, but a Saxon woord, but yf it took any appellation after king *Lud* it must then haue bin called *Caer-lud* & not *Luds-town*, but considering of how litle credit the relations of *Geffrey of Monmouth* are, who from *Lud* doth deryue it, it may rather bee thought that hee hath imagyned this name to haue come from king *Lud* because of some nearness of found, for our Saxon ances-ters hauing diuers ages before *Geffrey* was borne, called it by the name of *London*, he not knowing from whence it came, might straight imagin it to haue come from *Lud* & therefore ought to bee *Caer-Lud*, or *Luds-town*, as after him others called it, & some alfo of the name of *London*, in britifh found made it *L'hundam*, both appellations as I am perfwaded, beeing of the britans, first taken vp and vied after the Saxons had giuen it the name of *London*.'—Ed ]

50 Sir ] DOWDEN Cloten addresses the King

no more Tribute, pray you now.

51

*Cym.* You must know,

Till the inurious Romans, did extort

This Tribute from us, we were free *Cæsar's* Ambition,

Which swell'd so much, that it did almost stretch

55

The sides o'th' World, against all colour here,

Did put the yoke upon's; which to shake off

Becomes a warlike people, whom we reckon

Our selves to be, we do Say then to *Cæsar*,

59

52 *Cym*] Queen Elze (p 310)

53 *Romans*] F<sub>2</sub>F<sub>3</sub> *Roman* Theob  
ii, Warb Johns Varr Ran *Romans*  
F<sub>4</sub> et cet

54 *Tribute*] Om Vaun

from us] Om Han from's

Walker, Dyce ii, iii

free] Ff, Rowe, + free Cap

et seq

56 *The sides*] To th' sides Daniel

o'th' o'the Cap et seq

colour here,] F<sub>2</sub> colour here,

F<sub>3</sub>F<sub>4</sub>, Rowe colour here Pope, Han Glo  
Cam colour, here Theob et cet

57 upon's] Ff, Rowe, +, Dyce, Sta

Glo Cam upon us Cap et cet

58, 59 whom *Cæsar*,] Ff whom we  
reckon Ourselves to be we do Say then  
to *Cæsar*, Rowe, Cap Var '73, '78, '85,

Ran, Ecl (*which we reckon Our selves to be*) to do Say then to *Cæsar*, Pope, Theob Warb such as we Reckon ourselves to be Say then to *Cæsar*, Han *which we reckon Ourselves to be We do Say then to Cæsar, Johns whom we reckon Ourselves to be We do say, then, to Cæsar, Mal Steev Varr Knt, Coll i, Sing Kily, Wh i, Ingl ii whom we reckon Ourselves to be Clo We do Cym Say then to Cæsar, Coll, ii iii (MS), Dyce, Wh ii whom we reckon Ourselves to be Say then, we do, to Cæsar Sta whom we reckon Ourselves to be Clot and Lords We do Cym Say then to Cæsar, Glo Cam whom we reckon Ourselves to be We do say then to Cæsar, Ingl i*

53 inurious] MURRAY (*N E D 2*) Wilfully hurtful or offensive in language, contumelious, insulting 'Call me their traitor' Thou inurious tribune"—*Cor III, iii, 69* [See 'Thou inurious Theefe,' IV, ii, 117, *post*]

56 against all colour] JOHNSON Without any pretence of right

58, 59 whom we reckon Our selves to be, we do Say then] COLLIER (*Notes*, etc., p 516) The clumsy contrivance of making Cymbeline use the expression ['we do Say then'] has proceeded from a blunder on the part of the copyist, who made one of Cloten's impertinent interjections a portion of the speech of Cymbeline This part of the dialogue in the MS is divided as follows Cymbeline ends,—'whom we reckon Ourselves to be Cloten We do Cym Say then, to Cæsar,' etc This interruption by Cloten is most consistent with his character and conduct, and we have no doubt such was the mode in which the line was distributed, before the corruption crept into the early editions [This note Collier repeated substantially in his edition, adding in conclusion that 'it is quite in character for Cloten to interpose his "We do" just after Cymbeline has declared that the Britons reckon themselves to be a warlike people']—DYCE at once adopted this reading, and (what is remarkable) adhered to it through his three editions—WHITE, in his *Shakespeare's Scholar*, asserted that 'there cannot be a doubt that this [Collier's reading] is the proper distribution of the text' Six years later, in his ed 1, he pronounced it 'very plausible,' and added, 'But the

Our Ancestor was that *Mulmutus*, which

60

60 *which*] *who* Pope, Theob Han Warb

emphatic form, "We do say," etc., is specially appropriate here in the mouth of Cymbeline, and the original text cannot be safely disturbed. He 'disturbed' it, however, in his ed. ii, and silently adopted Collier's reading—STAUNTON acknowledged that the reading is 'ingenious,' 'It is pleasant,' he says, 'and generally safe to agree with Mr Dyce, but we cannot help thinking the words in question ["We do"] belong to the King's speech, but were transposed through the negligence of transcriber or compositor.' Staunton's own reading, which differs from all others (see Text Notes), Dyce condemned as 'not happy.' The CAMBRIDGE EDITORS, in the *Globe* edition, to justify, I suppose, the plural 'we,' give the exclamation 'We do' to 'Cloten and Lords'—W W LLOYD (*N & Qu*, VII, ii, 24, 1886), after reviewing the various readings, says, 'It is agreeable for once to get back to the dear corrupt old Folio, and find that the editors might have spared themselves their trouble in tinkering. The phrase, "Whom we reckon ourselves to be, we do," is but a form of emphatic pleonasm, which continues familiar enough colloquially. This I believe to be the true explanation, I do, the critics mistake if they think otherwise, they do, though I am well aware that they reckon themselves sometimes infallible, they do.' This light and airy treatment of the question did not please Dr BR NICHOLSON, who (*N & Qu*; VII, ii, 164) replied, 'Quite allowing that *we do* may be taken as a pleonasm, I would say that it is a horribly sounding one, and an unpleasant vulgarism. One can, I think, be safely challenged to find such a phrasing in any classic of that day, or even in any cultivated writer. Can Mr Watkiss Lloyd read over his imitations of this would-be pleonasm without first, laughter, and then the feeling that it is unaccustomed and strange English? Dr Johnson's change of the comma to a period has, I take it, this effect,—it makes "we do" equivalent to "we do [shake off the yoke]" (line 57). Thus it is clear gives excellent sense, but I must say that—perhaps from being more accustomed to it—I prefer Malone's "we do say." Nicholson's challenge is far-sweeping and bestirs the memory. Dickens may not be a classic, but he can hardly be called an uncultivated writer, and, I think, on one occasion, in *Pickwick*, Master Tommy Bardell says, 'I'm going too, I am!'

As for the reading of Collier's MS annotator,—it seems judicious, it breaks a long monologue, and is possibly in harmony with a new and unexpected phase of Cloten's character. More compunction might be felt in deserting the Folio if there were traces of Shakespeare's hand in the scene, which barely rises, if at all, above mediocrity,—so it seems to me—Ed

60 *Mulmutus*] BOSWELL-STONE (p. 14) Among the great deeds of Mulmutus there are recorded 'He also made manie good lawes, which were long after vsed, called Mulmucius lawes, turned out of the British speech into Latine by *Gildas Priscus*, and long after translated out of latine into english by Alfred King of England, and mingled in his statutes. After he had established his land, and set his Britains in good and conuenient order, he ordered him by the aduse of his lords a crowne of gold, & caused himselfe with great solemnitie to be crowned, according to the custom of the pagan lawes then in vse & bicause he was the first that bare a crowne heere in Britaine, after the opinion of some writers, he is named the first King of Britaine, and all the other before rehearsed are named rulers, dukes, or gouernors'—Holinshed, i, *Hist of Eng*, 15/2/34

Ordain'd our Lawes, whose vse the Sword of *Cæsar* 61  
 Hath too much mangled, whose repayre, and franchise,  
 Shall (by the power we hold) be our good deed,  
 Tho Rome be therfore angry *Mulmutius* made our lawes  
 Who was the first of Britaine, which did put 65  
 His browes within a golden Crowne, and call'd  
 Himselfe a King.

*Luc* I am sorry *Cymbeline*,  
 That I am to pronounce *Augustus Cæsar*  
 (*Cæsar*, that hath moe Kings his Seruants, then 70  
 Thy selfe Domefticke Officers) thine Enemy  
 Receyue it from me then. Warre, and Confusion  
 In *Cæsars* name pronounce I 'gainst thee: Looke  
 For fury, not to be resisted. Thus defide,  
 I thanke thee for my selfe. 75

61 *Lawes*,] Ff, Rowe, +, Dyce, Sta  
 Glo Cam *Laus*, Cap et cet.

61-64 *whose vse angry*] In paren-  
 theses, Steev Varr Knt

63 *Shall (by hold)*] Ff *Shall by*  
*hold* Rowe, Pope *shall, by hold*,  
 Theob et seq

64 *Mulmutius lawes*] *That* Mal-  
 mutius Pope, Theob Han Warb  
 Malmutus Steev Var '03, '13

68 *I am*] *I'm* Pope, +, Dyce ii, iii

69 *Augustus*] *Augustus* F<sub>2</sub>

70, 71 (*Cæsar Officers*)] *Cæsar*

*officers*, Rowe, Johns

70 *moe*] Cam *more* Ff et cet

71 *Enemy*] *Enemy?* F<sub>2</sub> *Enemy*

F<sub>3</sub>F<sub>4</sub>, Rowe, +, Coll

72 *then*] *then* Cap et seq

*Warre, and Confusion*] Ff, Rowe

*War and confusion* Pope, +, Dyce, Glo

Cam *War, and confusion*, Cap et cet

74 *to be*] Om Vaun

64 *made our lawes*] STEEVENS I have not scrupled to drop these words, nor can suppose our readers will discover that the omission has created the smallest chasm in our author's sense or measure. The length of the parenthetical words (which were not then considered as such, or enclosed, as at present, [see *Text Notes*], in a parenthesis) was the source of the interpolation. Read the passage without them, and the whole is clear. 'Mulmutius, who was the first of Britain,' etc.—KNIGHT's patience gives out occasionally over the freedom with which Steevens deals with Shakespeare's text, 'he walks amidst the luxuriant growth of Shakespeare's versification,' says Knight, 'like a gardener who has predetermined to have no shoot above *ten* inches long in the whole parterre.' 'Is it not evident that the oratorical construction of the sentence requires this repetition, after the long parenthesis which occurs after the first mention of Malmutus? The skill of Shakespeare is shown in repeating the idea, without repeating precisely the same words, of which skill' there is a 'signal example' in *Love's Lab Lost*. 'For when would you my Lord, or you, or you,' etc., IV, iii, 316 [This line is repeated as line 339, it is an unfortunate reference for Knight, it is not a repetition of 'the idea without repeating the same words,' it is a repetition of the identical words]—STAUNTON This, with the next three lines, was perhaps either a portion of the old play upon which Shakespeare founded his 'Cymbeline,' or of his own first sketch, and were intended to be superseded by the previous clause, [line 60]

*Cym.* Thou art welcome *Caus*,  
 Thy *Cæsar* Knighted me, my youth I spent  
 Much vnder him, of him, I gather'd Honour,  
 Which he, to seeke of me againe, perforce,  
 Behooues me keepe at vtterance. I am perfect,  
 That the Pannonians and Dalmatians, for

76 *Thou art*] *Thou'rt* Pope, +, Dyce Dyce, Sta Glo Cam *as he seeks Han*  
 11, 111 *him to seek Eccles conj* *whoso seek*  
*Caus,*] *Caus*, Theob + *Caus* Vaun  
 Cap et seq 80 *keepe*] *keep't* Han  
 79 *he, to seeke*] *he to seek* Pope, +, *vtterance*] *variance* Pope

77, 78 *Thy Cæsar Knighted me*, etc.] See Holinshed, III, 1, 2

80 *at vtterance*] THEOBALD Holinshed tells us that at the Coronation of Richard III, Sir Robert Dimock, the Champion, made proclamation 'Whoever shall say that King Richard is not lawful King, I will fight with him at the utterance,' i. e., to the hazard of death—STEEVENS That is, to keep at the extremity of defiance—MALONE So in *Macbeth* 'come, fate, into the list, And champion me to the utterance'—III, i, 72—WHITE (ed 1) That is, he attempting to take away by force the honor which he gave me, it behooves me to keep it to the uttermost—HUDSON A very elliptical passage The meaning appears to be, 'Of him I gather'd honour, which, he being now about to force it away from me, *I am bound* to maintain to the last extremity' 'At utterance' is to the uttermost defiance [To this unanimity of interpretation, Ingleby, among editors, offers the only exception in the following note "'at utterance" = ready to be put out, or staked, like money at interest, and, therefore, ready to be championed and fought for Cf *A Poste with a Packet of Mad Letters*, Book II, No 43—Nicholas Breton, 1637 (Grosart, II, p 45) "Usurers are halfe mad for lack of utterance of their money" The phrase, which admits of no doubt, has been confounded by Steevens and Malone with a very different "epithet of war," viz, "to the utterance," which is a translation of the French *à outrance* This note is, unhappily, too brief Had the critic only explained one or two points, he might have gained adherents It would be well to know how money at interest can be more readily fought for than money in bank Again, the similarity is not quite clear between a usurer half mad because his money is not in circulation and a knight who had gathered honour which it behooved him to keep In truth, it seems that it is Ingleby, and not 'Steevens and Malone,' who has misinterpreted the phrase Breton is not needed as an authority, at this day we speak of 'uttering counterfeit money,' and a man is condemned for its 'utterance'—ED ]—Under 'utterance,' WHITNEY (*Cent Dict*) gives the definition 'A putting forth, disposal by sale or otherwise, circulation "What of our commodities have most vtterance there, and what prices will be given for them?"—Hakluyt, *Voyages*, i, 300 "But the English have so ill utterance for their warm clothes in these hot countries."—Sandys, *Travaux*, p 95' Here we have 'utterance' whereto the quotation from Breton is appropriate, but in this connection I doubt that 'at utterance' can ever have been used.—ED ]

80 *I am perfect*] STAUNTON That is, I am well assured

81. *Pannonians and Dalmatians*] THEOBALD This circumstance is again repeated by a Roman Senator, in this Act, Sc vii, line 5 From this par-

Their Liberties are now in Armes a President 82  
Which not to reade, would shew the Britaines cold .  
So *Cæsar* shall not finde them.

*Luc.* Let prooffe speake. 85

*C't.* His Maiefty biddes you welcome. Make pa-

82 *President*] *Precedent* F<sub>4</sub> et seq 86-91 Seven lines of verse, ending  
83 *Britaines*] F<sub>2</sub> *Britains* F<sub>3</sub>F<sub>4</sub>, with vs seek vs finde vs beate vs fall  
Rowe, Pope, Theob 1, Cap *Britons* in you end Ktly  
Theob 11 et cet

ticularity we may precisely fix the suppos'd date of this War on Britaine, for the recovery of tribute in arrear to Rome, and, at one view, see how our Author has jumbled facts against the known tenour of Chronology In the tenth year after the assassination of Julius Cæsar (Anno U C 719) *Augustus* had a design of making a descent on Britaine but was diverted from it by an insurrection of the Pannonians and Dalmatians, in order to shake off their subjection to Rome Now this period of time was coincident with the 13th year of *Tenantius's* reign, who was the father of *Cymbeline* and *Tenantius* reign'd 9 years after this Again, we find, from the very opening of our play, that *Cymbeline* had been at least 23 years on the throne for it was twenty years since his two sons were stoln, and the eldest of them then was at least 3 years old Now the 23rd year of *Cymbeline* falls in with the 42nd of *Augustus*, the very year in which *Christ* was born So that our Author has confusedly blended facts at 32 years distance from each other Whether he was aware of, or neglected, this discordance in time, it has contributed to another absurdity It is said more than once in our play, 'That the remembrance of the Romans is yet fresh in the Britains' Grief,' &c, that they still felt the smart of their overthrow. Now Julius Cæsar subdued Britaine, 11 years before his assassination, in the year of Rome 698. This war on *Cymbeline* cannot be before the 42nd year of *Augustus* (U C 751) so that here is an interval of 53 years, a time sufficient to erase the memory of the most dreadful enemy, especially in a people who are boasting of the strength they have acquir'd since their defeat—*HOLINSHED (Third Booke, the historie of England, p 32)* But here receiuing aduertisements that the Pannonians, which inhabited the countrie now called Hungarie, and the Dalmatians whome now we call *Saluons* had rebelled, he thought it best first to subdue those rebells neere home, rather than to seeke new countries, and leaue such in hazard whereof he had present possession, and so turning his power against the Pannonians and Dalmatians, he left off for a time the warres of Britain,—whereby the land remained without feare of any inuasion to be made by the Romans, till the yeare after the building of the citie of Rome 725, and about the 19 yeare of King *Theomantius* reigne, that *Augustus* with an armie departed once againe from Rome to pass ouer into Britaine, there to make warre But whether this controuersie which appeareth to fall forth betwixt the Britains and *Augustus*, was occasioned by *Cymbeline*, or some other prince of the Britains, I haue not to auouch for that by our writers it is reported, that *Cymbeline* being brought vp in Rome, & knighted in the court of *Augustus*, euer shewed himselfe a friend to the Romans, & chieflie was loth to breake with them, because the youth of the Britaine nation should not be depriued of the benefit to be trained and brought vp among the Romans, whereby they might learne both to behaue themselues like ciuill men, and to attene to the knowledge of the feats of warre



time with vs, a day or two, or longer : if you seek vs af- 87  
 afterwards in other tearmes, you shall finde vs in our Salt-  
 water-Girdle : if you beate vs out of it, it is yours if you  
 fall in the aduventure, our Crowes shall fare the better for 90  
 you and there's an end.

*Luc.* So fir

*Cym* I know your Masters pleafure, and he mine  
 All the Remaine, is welcome. *Exeunt* 94

## Scena Secunda.

*Enter Pisanio reading of a Letter* 2

*Pif.* How? of Adultery? Wherefore write you not  
 What Monsters her accufe? *Leonatus* : 4

87 vs, a day] us a day Rowe et seq	Another Room in the Same Cap 2 Pisano] Pisania F <sub>2</sub> F <sub>3</sub> of] Om Pope et seq
88 in other] on other Pope, +	4 Monsters her accufe] Ff, Rowe,
88, 89 Salt-water-Girdle] salt-water girdle Rowe	Johns Varr Coll 1, iii, Ktly have accus'd her Pope, Theob Han Warb monster's her accuser Cap et cet
94 the Remaine, is] the remain is, Theob et seq that remains— Daniel welcome] 'Welcome' Glo Cam Daniel	accuse? Leonatus] accuser, Leo- natus? Elze
1 The scene continued Rowe, Theob Scene iv Eccles	Leonatus] Ff O Leonatus! Ktly Leonatus! Rowe et cet

1 *Scena Secunda*] ECCLES Pisano has just received a letter from Posthumus, between this scene, therefore, and that wherein Posthumus speaks the soliloquy full of invective against women so much time must be imagined to pass as was sufficient for the conveyance of the letter from Rome to the British court The time may be supposed the morning—WYATT The whole of this scene, after the entrance of Imogen, is a prolonged example of tragic irony—DANIEL (*Sh Soc Trans*, 1877-79, p 243) DAY 6 Cymbeline's Palace Pisano receives a letter from Posthumus Imogen arranges with Pisano to set out at once

4 *Monsters her accufe*] MALONE The order of the words, as well as the single person named by Pisano ['false Italian'], fully support [Capell's] emendation—DYCE (*Remarks*, etc, p 256) The reading [of the Ff] must be wrong, because, in the first place, we cannot suppose that Shakespeare would have employed here such an awkward inversion as 'her accuser', secondly, because we have in the next line but one 'What false Italian,' etc, and, thirdly, because it leaves the metre imperfect [For very many examples where final *e* and final *er* have been confounded, see WALKER (*Crit*, ii, 52)]

4 *Leonatus*] THISELTON (p 25) This is the only occasion on which Pisano employs 'the Sur-addition' It may be gathered it was the more familiar name, as between Posthumus and Imogen, from the signature of the letter in I, vii,

Oh Master, what a strange infection  
Is false into thy eare? What false Italian,  
(As poisonous tongu'd, as handed) hath preuail'd  
On thy too ready hearing? Disloyall? No.  
She's punish'd for her Truth, and vndergoes  
More Goddesse-like, then Wife-like, such Assaults  
As would take in some Vertue Oh my Master,

6 eare] Ff heart Han	Cap et seq
7 (As handed)] Ff, Sing As	9 Truth,] truth, Sta Glo Cam
handed, Rowe et cet (subs)	vndergoes] undergoes, Cap et seq
poisonous tongu'd] pois'nous-	10 -like, -like,] Ff -like,
tongu'd Theob Warb Johns Dyce,	like, Rowe, Theob Warb Johns
Glo Cam Coll in	-like -like, Pope, Han Cap et
8 hearing?] ear' Pope, Han	seq
No] Ff No, Rowe, + No	11 take in] take-in Cap

when no doubt of Imogen had arisen in Posthumus's mind, and from Imogen's 'my Lord Leonatus' a little later in the present scene (line 29) The letter in this scene is signed 'Leonatus Posthumus,'—a signature which cannot be so warm as the previous 'Leonatus,' and, likely enough, intended as an unconscious indication of a change that Posthumus is unable entirely to suppress, though Imogen, in her eagerness for reunion, fails to notice it The name 'Leonatus' is here very appropriately used by Pisanio, they must be Monsters indeed who can by their slanders bring it about that Imogen is thought ill of by her Leonatus, and, at the same time, the name, as equivalent to *Leon-born*, suggests that impulsiveness of nature upon which Pisanio forthwith proceeds to comment [Be it remembered that the 'sur-addition, Leonatus,' was given to the father of Posthumus]

6 false Italian] JOSEPH HUNTER (II, 293) We have a good deal in this play of the skill of the Italians in mixing potions The opinion of their great skill in the art of poisoning prevailed in England in the time of Elizabeth, and there was one nobleman very near her person who lay under strong suspicion of dealing unlawfully with Italians skilled in this art, when people saw falling around him, by strange diseases, persons who stood in the way of his ambition Even the life of the Queen was more than once, as was supposed, attempted by poison prepared in some skilfull manner by an Italian The author of the book entitled *Leycester's Common-wealth* thus writes 'Neither must you marvaile though all these died in divers manners of outward diseases, for this is the excellency of the Italian art, for which this Chyrurgian and Doctor *Iulio* were entertained so carefully, who can make a man dye, in what manner or shew of sicknesse you will by whose instructions no doubt his Lordship [Leicester] is now cunning,' etc. [ed 1641, p 23 In the paragraph preceeding Hunter's quotation we are told that the 'Chyrurgian,' whose name is not given, 'then was newly come to my Lord from Italy a cunning man and sure in operation' It is hardly necessary to remind the reader that it is from this same book that we obtain the account of the death of Amy Robsart — Ed]

9 vndergoes] VAUGHAN (p 422) That is, bears without yielding Thus in *The Tempest*, 'Which rais'd in me An undergoing stomach to bear up Against what should ensue'—I, II

11. take in] JOHNSON To 'take in' a town is to conquer it

Thy mind to her, is now as lowe, as were 12  
 Thy Fortunes How ? That I should murther her,  
 Vpon the Loue, and Truth, and Vowes; which I  
 Hauē made to thy command ? I her ? Her blood ? 15  
 If it be so, to do good seruice, neuer  
 Let me be counted seruiceable How looke I,  
 That I should feeme to lacke humanity,  
 So much as this Fact comes to ? Doo't 'The Letter.  
*That I haue sent her, by her owne command,* 20  
*Shall gūe thee opportunitie* Oh damn'd paper,

12 *her,*] Ff, Rowe *hers* Han Warb  
*her* Pope et cet

13 *murther*] Ff, Rowe, Pope, Theob  
 Han Cap Knt *murder* Warb et  
 cet

*her,*] *her?* Pope et seq

14 *Loue, and Truth,*] *love and truth*  
 Pope, +, Glo Cam

*Loue, and Vowes*] *vows of love*  
*and truth* Coll conj

*Vowes,*] Ff *vows* Glo Cam  
*vows,* Rowe et cet

16 *so,*] *so* Pope et seq

19 [Reading Rowe et seq Om  
 Knt Herford

*Doo't The Letter*] Ff, Cap  
*Do't—the letter* (in italic or as quota-  
 tion) Rowe, Pope, Han *Do't—the*  
*letter*, Theob Warb Johns *Do't—*  
*The Letter*, Var '73 *Do't The letter*  
 Var '78, et cet

20 *command*] Ff, Rowe, Cap *com-*  
*mand* Pope et cet

21 *thee*] the F<sub>4</sub>, Rowe  
*paper,*] Ff, Cap *paper!* Rowe  
 et cet

12 *Thy mind to her*] MALONE That is, thy mind *compared* to hers is now as low as thy condition was compared to hers—VAUGHAN (p 423) justly corrects Malone “her” has still been misunderstood,’ he remarks, ‘to be the possessive with “mind” understood, whereas it means *herself*’

19 *Fact*] MURRAY (*N E D, s v i c*) An evil deed, a crime In the 16th and 17th centuries the commonest sense, now obsolete except in *to confess the fact* and *after, before the fact* [I think there is no exception in Shakespeare to this ‘commonest sense’—ED]

20, 21 *That I haue . . . opportunitie*] MALONE The words here read by Pisanio from his master’s letter (which is afterwards given at length and in *prose*) are not found there, though the *substance* of them is contained in it This is one of the many proofs that Shakespeare had no view to the publication of his pieces There was little danger that such an inaccuracy should be detected by the ear of the spectator, though it could hardly escape an attentive reader—KNIGHT [after quoting Malone’s note] Now, we would ask, what can be more natural,—what can be more truly in Shakespeare’s own manner, which is a reflection of nature,—than that a person, having been deeply moved by a letter which he has been reading, should comment upon the substance of it *without* repeating the exact words? The very commencement of Pisanio’s soliloquy—‘How! of adultery?’—is an example of this The word *adultery* is not mentioned in the letter upon which he comments . . . Really, a critic putting on a pair of spectacles to compare the recollections of deep feeling with the document that has stirred that feeling, as he would compare the copy of an affidavit with the original, is a ludicrous exhi-

Blacke as the Inke that's on thee fenseleffe bauble, 22  
 Art thou a Fœdarie for this Act, and look'ft  
 So Virgin-like without ? Loe here she comes.

*Enter Imogen.* 25

I am ignorant in what I am commanded

*Imo.* How now *Pisano*?

*Pis.* Madam, heere is a Lettē from my Lord 28

22 <i>thee</i> ] Ff, Rowe, + <i>thee</i> Coll	23 <i>and</i> ] F <sub>2</sub> <i>thou</i> F <sub>3</sub> F <sub>4</sub> , Rowe <i>that</i>
Ktly <i>thee'</i> Cap et cet	Pope, Han
<i>bauble,</i> ] <i>bauble'</i> Rowe, +, Var	25 Enter ] After line 26, Sing 11,
'85	Dyce, Glo Cam
23 <i>Fædarie</i> ] <i>feodary</i> Cap et seq	26 <i>I am ignorant</i> ] <i>I'm ignorant</i>
	Pope, +, Dyce 11, 111

bition —DYCE, after quoting Malone's note, without dissent, adds 'Mr Knight has contrived to persuade himself that *Pisano* is not reading the letter, but only commenting upon its substance' [Notwithstanding Dyce's covert sneer at Knight, the tendency of modern comment is, I think, to accept, in the main, Knight's view, rather than to accuse Shakespeare of palpable negligence. We must also bear in mind that, except the personal pronouns, the only indication in the Folio that these words are quoted is the Italic type, and that our only authority is Rowe for the assertion that *Pisano* reads them. It may well be that as he glances at the letter a second time, and catches sight of 'Letter,' 'give thee opportunity,' he weaves the very words into his own construction of them, just as he changes the phraseology of the letter into 'adultery' and 'disloyal,' and amplifies the two words 'thy faith' into 'the love, and truth, and vows which I have made at thy command'. Any interpretation or explanation is preferable to the thought that what was hidden from William Shakespeare was patent to Edmund Malone —ED]

23 *Fœdarie*] BRADLEY (*N E D*, s v *Fedarie*) [A variant of *fædary*, *feudary*, but used by Shakespeare in a sense due to erroneous association with Latin *fœdus*. The form *fedarie*, which would be a correctly formed derivative of *fœdus*, but occurs only in a single passage of the First Folio [*Wint Tale*, II, 1, 90], is perhaps a misprint or a scholarly correction, as the usual form, *fedarie*, suits the metre better. The Second Folio and most subsequent editors read *fædarie-y* in all the passages.] A confederate, accomplice. 'Else let my brother die, If not a fœdary, but only he Owe and succeed thy weakness' —*Meas for Meas*, II, 14, 121, 'She's a traitor and Camillo is A fedyary with her' —*Wint Tale*, II, 1, 89. [And the present passage in *Cymbeline*. Mr Bradley is, I fear, a little too hasty in asserting that 'the Second Folio and most subsequent editors read *fædarie-y* in all the passages'. In the passage from *The Winter's Tale* my copies of the Second, Third, and Fourth Folios follow the First in reading *Fedarie*, and so also do all subsequent editors, save only Collier, Dyce, and Hudson —ED]

26 *I am ignorant*. commanded] STEEVENS That is, I am unpractised in the art of murder —JOSEPH HUNTER (11, 294) I do not take this line in the sense given to it in the notes. It seems to me to express, 'I must appear as if these instructions had not been sent to me' [Hunter is, I think, unquestionably right, and *Pisano* himself verifies it in action —ED]

*Imo* Who, thy Lord? That is my Lord *Leonatus*?  
 Oh, learn'd indeed were that Astronomer 30  
 That knew the Starres, as I his Characters,  
 Heel'd lay the Future open. You good Gods,  
 Let what is heere contain'd, relish of Loue,  
 Of my Lords health, of his content · yet not  
 That we two are asunder, let that grieue him, 35  
 Some griefes are medcinable, that is one of them,  
 For it doth phyficke Loue, of his content, 37

29 *Who, thy Lord?* *Who' thy Lord?*  
 Ff

*Lord Leonatus?* Ff, Rowe, Han  
*lord* Leonatus Pope, Theob Warb  
*Lord* Leonatus Johns *lord* Leonatus  
 Coll *lord*,—Leonatus? Dyce, Ktly  
*lord*, Leonatus! Sta Glo *lord* Leo-  
 natus! Cam *lord?* Leonatus? Cap et  
 cet

30 *Astronomer*] *astrologer* Warb  
 Johns Var '73

34 *health, content*] *health con-*  
*tent* Ff *health, content*,—Theob +  
*health, content*, Rowe, et cet

34-37 *yet not Loue*] In parentheses,  
 Theob Pope 11

35 *asunder*] *a funder* F<sub>2</sub> *a-funder*  
 F<sub>3</sub>F<sub>4</sub>

36, 37 *Some Loue*] In parentheses,  
 Cap Var '78, '85, Mal Ran Var '21,  
 Sta

36 *medcinable*] *medicinable* F<sub>4</sub>,  
 Rowe, +, Var '73, '78, '85, Coll Cam  
*med'cinable* Cap Mal Steev Varr  
 Knt, Sing Dyce Wh Sta Ktly,  
 Glo

*that is*] *that's* Walker (Crit, 1,  
 186)

37 *Loue*,] Ff, Rowe *love* Pope 1  
*love* Pope 11, Cap Var '78, '85, Ran  
*love*,—Johns *love*,) Theob et cet  
 (subs)

29 *thy my*] DOWDEN I think that 'thy' and 'my' are to be pronounced with an emphasis—as if Imogen felt wronged by Posthumus being claimed as Pisanio's lord

33 Let *relish of Loue*] CAPELL (p 110) 'Let it relish' must be carried forward, and prefixed to 'of his content' in line 37 [THEOBALD, in his *Shakespeare Restored*, endeavoured to make this same construction manifest by enclosing in a parenthesis 'yet not That physicke Loue,' and this reading was adopted by Pope in his second edition It is a little surprising that Capell did not also follow it, his comment seems to imply the need of such a large parenthesis, and yet he enclosed only a portion of lines 36 and 37 See *Text Notes*]

34, 35 *content. yet not That we, etc*] TYRWHITT I should wish to read 'of his content,—yet *no*, That we two are asunder, let that grieve him!'—M MASON (p 328) The passage is right as it stands, and there is nothing wanting to make it clear, but placing a stop longer than a comma after 'asunder' The sense is this 'Let the letter bring me tidings of my lord's health, and of his content, not of his content that we are asunder—let that circumstance grieve him, but of his content in every shape but that' [Mason's interpretation does not prove Tyrwhitt's emendation wrong The meaning is not changed—ED]

36 *medcinable*] Here used in an active sense See WALKER (Crit, 1, 186)

37 it doth *physicke Loue*] JOHNSON That is, grief for absence keeps love in health and vigour—STEEVENS Thus, 'it is a gallant child, one that, indeed, physicks the subject, makes old hearts fresh'—*Wint Tale*, I, 1, 40

All but in that Good Wax, thy leaue · blest be 38  
 You Bees that make thefe Lockes of counsaile Louers,  
 And men in dangerous Bondes pray not alike, 40  
 Though Forfeytours you cast in prifon, yet  
 You clafpe young *Cupids* Tables good Newes Gods 42

38 *All that*] *In all but that* Han 40 *alike*] *alike* Ff, Rowe, + *alike*,  
*leaue* | *leave*—Pope, Han *leave* Cap et seq  
 Theob i, Johns Coll Ktly, Glo Cam 41 *Forfeytours*] F<sub>2</sub> *Forfeytours*  
*leave*, Theob ii, Warb F<sub>2</sub>F<sub>4</sub> *forfeitures* Rowe, + *forfeitures*  
 38, 39 *be You Bees*] *be, You bees*, Cap Han et cet  
 Var '78, '85, Mal Ran Steev Varr 42 *Tables*] *tables* Johns et seq  
 Coll i, ii, Sing *Newes Gods*] *news, Gods* F<sub>4</sub>,  
 39 *counsaile*] F<sub>2</sub> *counsel* F<sub>3</sub>F<sub>4</sub>, Rowe *news, gods* Pope et seq  
 Rowe *counsel* Pope et seq [Reading Rowe

38, 39 blest be You Bees] Capell's text reads 'Blest be, you bees', the *Text Notes* reveal how very generally be has been followed by subsequent editors, who never looked, apparently, at Capell's *Errata*, where he changed this reading to 'Blest be you, bees' I am not sure that this change is not for the better—Ed

39 Lockes of counsaile] That is, you bees that make these locks on secret confidences of love,—as in line 59 'Loues Counsaile' means *Love's confidant* In *The Winter's Tale* Leontes reminds Camillo that he had entrusted him with his 'Chamber-councils,' that is, with his private affairs—DOWDEN appositely quotes from Jonson's *Cynthia's Revels*, II, 1 'Who's your doctor, Phantaste?' and Phantaste replies, 'Nay, that's counsel,' i.e., that's a secret Gifford, in a foot-note on this passage, says that 'the expression is very common in this sense,' and refers to Massinger's *The Duke of Milan*, III, 1, where Charles says, 'nay, it is no counsel, You may partake it'—Ed

40 men in dangerous Bondes] Portia, referring to Shylock, asks Antonio, 'you stand within his danger, do you not?' where 'danger' does not of necessity mean peril, but merely 'you stand within his debt' Thus 'these dangerous bonds' here means, I think, simply bonds of indebtedness, where peril, though not excluded, is not necessarily included Such bonds contain promises of repayment, but these promises are not like the prayers of a lover Of course the bonds bore seals of wax (Shylock says to Antonio, 'seal me there a merry bond'), and if forfeited, it was this wax that cast the makers into prison, yet the selfsame wax clasped in young Cupid's tablets—VERPLANCK remarks that the 'seal was essential to the bond, though a signature was not'—Ed

41, 42 Forfeytours you cast You claspe] JOHNSON Here seems to be some corruption Opening the letter, she gives a benediction to the bees with whose wax it was sealed, then makes a reflection, the bees have no such grateful remembrance from men who have sealed bonds which put their liberty in danger, and are sent to prison if they forfeit, but wax is not made terrible to lovers by its effect on debtors I read, therefore 'Though forfeitures *them* cast in prison, yet *We* clasp young Cupid's tables' *You* and *vm* are, in the old angular hand, much alike [This note was not repeated in the subsequent *Variations*, we may suppose, therefore, that it was withdrawn]

42 good Newes Gods] For a similar adjuration, see 'Such a Foe, good Heauens'—III, vi, 29

**I** *Justice, and your Fathers wrath (should he take me in his* 43  
*Dominion) could not be so cruell to me, as you (oh the dee-*  
*rest of Creatures) would euen renew me with your eyes Take* 45

43, 44 (should Dominion)] Ff, Sing you, Knt, Jervis me, as you Ff. et cet  
 should dominion, Rowe et cet 45 would] would not Cap Mal  
 44 me, as you] me, but you Pope, Steev Varr  
 Theob Warb me, but you, Han euen] Anon Jervis you not now  
 me, as you, Johns Var '73 me, an Daniel

44, 45 *cruell to me, as you would euen renew me*] ECCLES  
 The quaint, affected style of this letter may be accounted for from the state of Posthumus's mind, and the dissimulation which he thinks it necessary to practice—M MASON (p 328) This passage, which is probably erroneous, is nonsense, unless we suppose that the word 'as' has the force of *but* 'Your father's wrath could not be so cruel to me, but you could renew me with your eyes'—MALONE The word *not* was, I think, omitted at the press after 'would' [Capell supplied it, but then Malone ignored Capell] By its insertion a clear sense is given Justice and the anger of your father could not be so cruel to me, *but that you would be able to renovate my spirits*, etc—KNIGHT This sentence is very difficult, but it does not appear to be mended by the departure from the original reading It is evident [in the original] that the printer has mistaken the sense in his 'could not have been so cruel to me, as you', and when printers have a crotchet as to the meaning of a sentence, they seldom scruple to deviate from the copy before them The 'so' required, therefore, from them its parallel conjunction 'as' But if we alter a single letter we have a clear meaning without any forced construction *An* is often used familiarly for *if* by Shakespeare Let us, therefore, read the sentence thus 'could not be so cruel to me *an* you . would even renew me,' etc 'Even' is here used in the old sense of equally, *even-so*, and is opposed to '*so cruel*'—SINGER Posthumus means to say that 'Justice could not be *so* (i e , very) cruel to him, as what he might suffer would be amply compensated,' etc—COLLIER (ed 1) The change ['would not'], as Mr Amyot remarks, hardly seems required, the apparent sense being that Justice and the wrath of Cymbeline could not do Posthumus any cruelty but such as might be remedied by the eyes of Imogen [Collier in his ed 11 makes no comment whatever on Posthumus's letter, and DYCE merely rehearses a few of the emendations that have been proposed]—WHITE (ed 1) I think that there has been no worse corruption than a transposition of 'so' by accident, or, perhaps, sophistication, ['could not be cruel to me so as you,' etc] The passage with this alteration needs no explanation. Perhaps 'even' is a misprint for *ever*—IBID (ed 11) This confused sentence stands, I am now persuaded, as Shakespeare wrote it, intending a comparison between the power of Imogen's father's wrath and her power to compensate and restore—STAUNTON Was it not intended to be enigmatical?—THE COWDEN-CLARKES The phraseology is purposely obscure and enigmatical, and conveys a double idea,—the more obvious one (to Imogen who is addressed), and a secondary one (perceptible to the reader of the play) 'could not be as cruel to me as you' (in the supposed wrong she has done him who writes to her).—DEIGHTON finds it difficult to understand why these words should be intended to be enigmatical, seeing that the rest of the letter is so plain in its meaning.—HUDSON Various changes have been proposed, but

*notice that I am in Cambria at Milford-Hauen : what your owne Loue, will out of this aduise you, follow. So he wishes you* 46

47 owne Loue,] own, love, Rowe 1  
own love Rowe II et seq.

47 So] Ff, Pope, Han Sta Glo  
Cam So, Theob et cet

Pope's is the simplest and the best [See *Text Notes* ]—INGLEBY That is, 'Justice and your father's wrath,' etc., are not capable of as much cruelty to me as you yourself, *for you can refuse to meet me* Should not the relative *who* be understood before 'would'?—ISM (*Revised ed*) A fine example of the condensed language so characteristic of Shakespeare, which may be matched with V, v, 147, 148 Paraphrase 'Justice and your father's wrath could not harm me so much as you would do me good, even by casting your eyes upon me' But even this paraphrase does not fully interpret the language, for it is implied that Imogen's cruelty would outweigh both the law and her father's cruelty if she refused to come and meet Posthumus—VAUGHAN (p 425) I find a sense in [the Folio text] legitimately derived, to this effect If I were taken by your father, justice and his wrath would not have such power to torment me' ('would not be so cruel to me') 'as, if I were seen by you, your eyes would have power even to renovate me'—THISELTON, accepting the punctuation of the Folio as a main reliance in all circumstances in the interpretation of the text, believes that the colon after 'you' indicated that 'what follows is of the nature of an explanation, or of an extension, of what precedes' Accordingly, he observes that 'the subject of "would even renew me" is "Justice, and your Father's wrath", and "with your eyes" is equivalent to "if accompanied with the sight of your eyes"' 'Thus,' he goes on to say, 'is the only interpretation of the text as it stands that gives adequate force to "even" Imogen has the opportunity of being more cruel to Posthumus than the Law or her Father's wrath by not meeting him at Milford, for the harm that they could do him would not count if at the same time he could see Imogen again—that is the impression Posthumus intends to convey'—DOWDEN I take the reading of the Folio to mean Justice and your Father's wrath could not cause me to suffer more pain than your eyes would make amends for by giving me even new life . I am not sure we ought not to keep the colon [after 'you'] and interpret You, dearest, are, by being absent, a greater cruelty to me than justice and your father's wrath could be; these (justice, etc.) would even renew me with a sight of you [I cannot believe that there was in Posthumus's mind, in writing this dastardly letter, any other thought than that of decoying Imogen to some remote region in order that Pisanio might kill her, and for this remoteness he had to give some excuse such as fear of Justice, etc., and with it must be coupled some tender words of love which his false heart hoped that, without stopping to criticise or mistrust, Imogen would believe, that she so accepted them we know from her exuberant joy As she accepted them, so must we—be her father cruel as he will, she must believe, on his word that at the sight of her even life itself would be renewed What cared she for colons, or commas, or constructions? A horse with wings for her What we in cooler blood may question, if we dare, is, how Posthumus, having lost every atom of faith in the fidelity of Imogen, could suppose that she still had left enough love for him to take a long and perilous journey, and, a King's daughter, with but one male attendant, merely to see, for a passing hour, a husband, to whom she knew in her heart she had proved unfaithful—ED.]



*all happnesse, that remaines loyall to his Vow, and your encrea- 48*  
*sing in Loue* Leonatus Posthumus.

Oh for a Horse with wings Hear'st thou *Pyfamo*? 50  
 He is at Milford-Hauen Read, and tell me  
 How farre 'tis thither If one of meane affaires  
 May plod it in a weeke, why may not I  
 Glide thither in a day? Then true *Pyfamo*,  
 Who long'st like me, to see thy Lord, who long'st 55  
 (Oh let me bate) but not like me: yet long'st  
 But in a fainter kinde Oh not like me  
 For mine's beyond, beyond: say, and speake thicke 58

48 remanes] remanies F <sub>2</sub>	Knt, Coll Sta (subs)
48, 49 and your in Loue] F <sub>2</sub>	56 (Oh bate)] Oh bate, Rowe
and your increasing in Love F <sub>3</sub> , Var	bate] Ff, Rowe, Pope, Theob 1,
'73 and your increasing in Love, F <sub>4</sub> ,	Han Dyce, Sta Glo Cam 'bate
Rowe, Pope (love, Theob Warb	Theob 11 et cet
Johns love Cap) and you, increas-	57 kinde] Ff kinde—Rowe, +
ing in love, Johns conj and your, in-	kinde Cap et seq
creasing in love, Tyrwhitt, Var '78 et	58 beyond, beyond] Ff beyond,
cet	beyond—Rowe, + beyond, beyond,
48 your] your's Han	Cap Var '78, '85, Mal Ran beyond
50-58 Mnemonic lines Warb	beyond, Ritson, Steev et seq
55-58 Who beyond] In parentheses,	thicke] Ff, Rowe 1 thicke Rowe
Cap Varr Mal Ran Steev Varr	11 +, Sing thicke, Cap et cet

48, 49 and your encreasing in Loue] TYRWHITT We should, I think, read thus 'and your, increasing in love, Leonatus Posthumus,'—to make it plain, that 'your' is to be joined in construction with Leonatus, and not with 'increasing', and that the latter is a participle present, and not a noun—THISELTON (p 27) That is, your advancement or prosperity in Love and may be taken either as governed by 'to' or as a second object to 'wishes'

52 one of meane affaires] 'Mean' does not here signify low, degraded, but of the average, everyday affairs

56 let me bate] MURRAY (*N E D*, s v Bate v<sup>2</sup> [aphetic form of *Abate*] 5 To mitigate, moderate, assuage, diminish

58 beyond, beyond] RITSON The comma, hitherto placed after the first 'beyond,' is improper The second is used as a substantive, and the plain sense is, that her longing is *further than beyond*, beyond anything that desire can be said to be beyond—KNIGHT The Scotch have a saying, 'at the back of the beyont'

58 speake thicke] STEEVENS That is, crowd one word on another, as fast as possible So 'And speaking thicke, which nature made his blemish, Became the accents of the valiant'—2 *Hen IV* II, iii, 24 [See in *All's Well*, where the Clown wishes the Countess to ply him faster with questions 'O Lord, Sir! Thicke, thicke, spare not me'—II, ii, 47 In connection with the quotation just given by Steevens, from 2 *Henry the Fourth*, BERNAYS (p 110) recalls the fact that Schlegel misunderstood this phrase 'to speak thicke,' and translated it *to stutler* (*stottern*), wherefore all German actors who thereafter personated Hotspur sedulously

(Loues Counsaillor should fill the bores of hearing,  
 To'th'fmothering of the Sense)how farre it is 60  
 To this fame blessed Milford. And by'th'way  
 Tell he how Wales was made so happy, as  
 T'inherite such a Hauen. But first of all,  
 How welmay steale from hence and for the gap  
 That we shall make in Time, from our hence-going, 65  
 And our returne, to excuse : but first, how ger hence.

59, 60 (Loues Sense)] Love's  
 sense, Rowe, +

60 To'th'] To th' F<sub>3</sub>F<sub>4</sub>, Rowe, +  
 To the Cap et seq

61-70 Mnemonic lines, Warb  
 61 Milford] Ff, Rowe 1 Milford?  
 Rowe II, Pope Milford Theob et  
 cet

by'th'] F<sub>2</sub> by th' F<sub>3</sub>F<sub>4</sub>, Rowe, +  
 by the Cap et seq

62 happy,] happy Dyce, Sta Glo  
 Cam

63 T'inherite] Ff, Rowe, +, Coll  
 Dyce, Sing Ktly To inherit Cap

et cet

63 Hauen] haven Cap et seq

64 we may] F<sub>2</sub> may we F<sub>3</sub>F<sub>4</sub>, Rowe,  
 +

hence] Ff hence? Pope, +  
 hence, Glo

65 hence-going] hence going Rowe  
 II, +

66 And our] Till our Pope, +, Varr  
 Ran Huds To our Cap

to excuse] to excuse— Rowe  
 I'excuse— Pope, + to excuse? Var

'73 I'excuse Dyce II, III  
 ger] F<sub>1</sub>

stuttered, and so enshrined in popular affection had this stuttering Harry Percy become that it was only with difficulty that actors could be induced to abandon what has been for so many years a favourite and captivating characteristic — Ed]

59, 60 Loues Counsaillor smothering of the Sense] CAPELL (p 110) The justness of this maxim is well exemplified by the speaker herself in this speech, if we consider her as what she really is,—her own 'counsellor,'—that is, contriver of expedients to gratify a desire so extreme she has not words to express it by, for her thoughts are turned every way, to going, to what will follow her going, to the method and quickness of it, and the huddle of her ideas is such as leaves no time for correctness, at the beginning of line 64 the words *Tell me* are wanting, and again at the end of it, in which sentence 'to excuse' must have the sense of—*what excuse shall we make*, and 'or e'er begot,' the line after it, means—before the matter to be excused has existence

65, 66 from our hence-going . how ger hence] HUDSON [reading 'how to get hence'] As hence is emphatic here, *to* seems fairly required, and 'get' is evidently in the same construction as 'excuse' To be sure, the insertion of *to* makes the verse an Alexandrine, but the omission does not make it a pentameter The omission was doubtless accidental The original also has 'And' instead of *Till* The correction is Pope's 'And' makes 'from' equivalent to *between*, a sense, surely, which the word cannot bear [Hudson here quotes from *Coriolanus* 'He cannot temporarily support his honours From where he should begin and end' II, 1, 215,—the very passage which here Malone also quotes to prove, and I think successfully, that 'from' followed by 'and' (in this passage) means 'from where he should begin to where he should end' Here in *Cymb* the meaning is, I think, 'from our hence-going to our return.'—Ed.]

Why should excuse be borne or ere begot? 67  
 Weele talke of that heereafter. Prythee speake,  
 How many store of Miles may we well rid  
 Twixt houre, and houre? 70  
*Pf* One score 'twixt Sun, and Sun,  
 Madam's enough for you · and too much too  
*Imo* Why, one that rode to's Execution Man,  
 Could neuer go so slow: I haue heard of Riding wagers,  
 Where Horses haue bin nimbler then the Sands 75

67 *or ere begot*] F<sub>2</sub> Theob u, Warb 73 *to's*] Ff, Rowe, +, Coll Dyce,  
 Johns Cap Ktly, Cam *or ere-* Sta Glo Cam *to his* Cap et cet  
*-begot* Theob 1 *or ere begot* F<sub>3</sub>F<sub>4</sub> *Execution Man*], F<sub>1</sub> *Execution*  
*or ere begot* Pope, Han *or ere begot* man, F<sub>2</sub> *Execution, man*, F<sub>3</sub>F<sub>4</sub>  
 Rowe et cet 74 *I haue*] I've Pope, +, Dyce u,  
 69 *store*] *score* Ff et seq iii  
*rid*] *ride* Ff et seq *Riding*] Om Han  
 72 *you*] *you*, Coll 1, u, Dyce, Cam *wagers*] Om Vaun  
*you and too*] *you* [Aside] 75 *bin*] *been* F<sub>3</sub>F<sub>4</sub>  
*and too* Glo

69-71 *store score*] A good illustration of the ease wherewith *c* and *t* are confounded, which forms the subject of an article in Walker (*Crit*, u, 274)

69 *may we well rid*] DOWDEN Mr Craig thinks that 'rid' may be right, meaning dispose of, clear. The proverbial expression 'willingness rids way' occurs in 3 *Hen VI* V, iii, 21. So Peele, *Arraignement of Paris*, III, [iv, ed Dyce], 'my game is quick, and rids a length of ground'. Cotgrave, under *Semelle*, has 'a strong foot, and a light head rids way apace'.—CRAIG I think it is nearly certain that 'rid' is correct. See Dr Dowden's note [above]. 'To rid way,' *z e*, the way (cp 'to devour the way') of a runner [*qu* of a gentleman on horseback?] in 2 *Hen IV* I, 1, 47] appears to have been a proverbial expression. It is found more than once in Cotgrave. [There seems to be no doubt that Craig has vindicated the First Folio. The meaning of 'rid' which he contends for is given by Whitney (*Cent Dict*), and Craigie (*N E D*, s v *Rid*, the verb 8) adds other examples of 'To rid ground (or space), to cover ground, to move ahead, to make progress', as well as of *to rid way*. In the former, the earliest example is the passage from Peele's *Arraignement of Paris* (antecedently quoted by Dowden, as above), 1584, and in the latter, the earliest quotation is from 2 *Hen VI*, 1593. It was not, however, recognised as a 'proverbial expression' by the printers of the Second Folio, nine years later than the First Folio.—ED.]

70 *Twixt houre, and houre*] HUDSON Between the same hours of morning and evening, or between six and six, as between sunrise and sunset, in the next speech.—ELZE (p 312) Imogen's longing would not have been satisfied with such a slow rate of travelling, what she wishes to know is, how many score of miles she may ride from the stroke of one hour to that of the next. Compare 'To weep 'twixt clock and clock.'—III, iv, 45.

73 *Execution*] DOWDEN Imogen's words are touched with dramatic irony. Is it not, in fact, to execution that she rides?

74, 75 *Riding wagers, Where Horses, etc*] It is difficult to decide whether

That run i'th'Clocks behalfe. But this is Foolrie,

76

76 run] ran Orger	behalf Cap et cet
i'th'] F <sub>1</sub> , Rowe, + i'the Cap et seq	76 Foolrie,] Ff foolery, Rowe
behalfe] F <sub>1</sub> behalf F <sub>3</sub> F <sub>4</sub> , Rowe,	fool'ry Pope, +, Coll Ktly foolery
+, Coll Glo Cam behalf— Ktly	Cap et cet

this refers to horse racing or merely pitting one horse against another MADDEN (p 274) evidently accepts the latter 'The racehorse,' he remarks, 'is the only horse in whom, and in whose doings, Shakespeare took no interest, and the horse-race is the only popular pastime to which no allusion can be found in his writings. It is true that the Turf and the thoroughbred are institutions of later date, for which we are indebted to the Stuarts, not to the Tudors. The impulse to match horse against horse is probably coeval with the subjugation of the animal by man. 'A way our Ancestors had of making their Matches' is 'thus described by Nicholas Cox: "The Wild goose chase received its name from the manner of the *flight* which is made by *Wild Geese*, which is generally *one after another*, so the two Horses after the running of Twelvescore *Yards* had the liberty which horse soever could get the *leading* to *ride* what *ground* he pleas'd the *hindmost* Horse being bound to follow him within a certain *distance* agreed on by Articles, or else to be *whipt* up by the *Triers* or *Judges* which rode by, and whichever Horse could distance the other won the Match"—*Gentleman's Recreation*, 1674. There is also a distant recognition of the match or wager, as something heard of rather than seen, [in the present passage] The match or wager between two horses is plainly different from the race-horse, in which several competitors strive for the mastery. And in the horse-race Shakespeare shows no interest whatever. It occupies the unique position of a sport recognized by Bacon and ignored by Shakespeare'—BLAKEWAY, in the *Var* 1821 quotes a sentence from Fynes Moryson's *Itinerary* which looks much as though it referred to horse-racing. Moryson is justifying the 'putters out of five for one,' and says he 'remembered that no meane Lord, and Lords sonnes, and Gentlemen in our Court had in like sort put out money vpon a horserace, or a speedie course of a horse, vnder themselves, yea vpon a journey on foote'—Part I, Booke 3, Chap 1, p 198, this happened in 1595. The phrase 'vnder themselves' looks much as though it referred to what is now understood as a horse-race. The *Encyclopaedia Brit* (Eleventh ed, s 4 Horse-racing, p 727) says that the first distinct indication of horse-racing in England occurs in Fitzstephen's Description of the City of London, c 1174. There is evidence from the poems of Bishop Hall (1597) that racing was in vogue in Queen Elizabeth's reign, though apparently not patronised by her, indeed, it seems then to have gone much out of fashion. James I, however, when he came to the throne, greatly patronised it. The weight of evidence, is, I think, in favour of the view that Imogen refers to horse-racing rather than to matches between unmounted horses—Ed

76 That run i'th'Clocks behalfe] WARBURTON This fantastical expression means no more than sand in an hour-glass, used to measure time—COLLIER (*Notes*, etc, p 517) tells us that the MS reads *by half* 'in order to state how much faster they run' In his subsequent edition, however, Collier acknowledges that he was 'in error when he expressed his approbation' of the change by the MS 'The old annotator did not understand the passage, and we were here, as in a few other places, misled by him' The phrase means 'that run instead of the clock, as a substitute for the clock'

Go, bid my Woman faine a Sicknesse, fay 77  
 She'll home to her Father ; and prouide me presently  
 A Riding Suit No coftlier then would fit  
 A Franklins Hufwife. 80  
*Pifa* Madam, you're beft confider  
*Imo* I fee before me (Man) nor heere, not heere; 82

77 faine] F <sub>2</sub>	housewife Rowe 11 et seq
Sicknesse,] Ff, Rowe, Theob 1, +,	81 you're] you'd Pope, +
Cam sickness Theob 11 et cet	confider] consider— Ktly
78 to her] P her Pope, +.	82 (Man) Ff man, Cap Ran Knt,
Father,] Father, Rowe	Coll Dyce, Sta Sing Ktly, Glo
prefently] present Rowe 11, Pope	Cam Man, Rowe et cet
Theob Han Warb	nor heere, not heere,] nor here nor
79 Suit] suit, Vaun	here, Pope nor here, nor there Heath,
80 Hufwife] Houfwife F <sub>4</sub> , Rowe 1	Ingl Nor here, nor here, Ff et cet

80 A Franklins Huswife] JOHNSON A 'franklin' is literally a *freeholder*, with a small estate, neither *villain* nor *vassal* [Imogen probably selects this riding suit as one which, while respectable, would be inconspicuous What a Franklin was socially, we may gather with some probability from Sir Thomas Overbury's *Characters* 'A *Franklin*, His outside is an ancient Yeoman of England, though his inside may gue armes (with the best Gentleman) and ne're see the Herauld There is no truer seruant in the house then himselfe Though he be Master, he sayes not to his seruants, goe to field, but let vs goe, and with his owne eye, does both fatten his flocke, and set forward all manner of husbandrie Hee is taught by nature to bee contented with a litle, his owne fold yeeld him both food and rayment, hee is pleas'd with any nourishment God sends, whilst curious gluttonie ransackes, as it were, *Noahs Arke* for food, onely to feed the not of one meale Hee is nere knowne to goe to Law, vnderstanding, to bee Law-bound among men, is like to be hide bound among his beasts, they thrue not vnder it, and that such men sleepe as vnquietly, as if their pillows were stuf with Lawyer pen-knives When he build, no poore Tennants cottage hinders his prospect, they are indeed his Almes-houses, though there be painted on them no such superscription He neuer sits vp late but when he hunts the Badger, the vowed foe of his Lambs, nor uses hee any cruelty but when he hunts the Hare He allows of honest pastime, and thinks not the bones of the dead anything bruised, or the worse for it, though the countrey Lasses dance in the Church-yard after Euen-song Rocke-Monday, and the Wake in Summer, shroungs, the wakeful ketches on Christmas Eue, the Hoky, or Seed cake, these he yeerely keepes, yet holds them no reliques of Popery Hee is Lord paramount within himselfe, though he hold by neuer so meane a Tenure, and dyes the more contentedly (though he leaue his here young) in regard he leaues him not liable to a couetous Guardian Lastly, to end him, hee cares not when his end comes, he needs not feare his Audit, for his *Quetus* is in heauen'—Sig 04, ed 1627—ED ]

81. you're best consider] ABBOTT (§ 230) 'You' may represent either nominative or dative, but was almost certainly used by Shakespeare as nominative

Nor what enfues but haue a Fog in them  
That I cannot looke through Away, I prythee,

83

83 *enfues but*] Ff, Rowe 1 *ensues*,  
but Rowe ii, +, Ran Knt, Coll Dyce,  
Sta Glo Cam *ensues*, *that* Warb  
*ensues*, *they* Ktly, conj *ensues*, but  
Cap et cet

83 *haue*] *they've* Eccles  
*in them*] Ff, Han Coll ii *in*  
*ken*, Theob *in them*, Rowe et cet  
84 *through*] *thorough* Rowe ii

82-84 I see before me . cannot looke through] Inasmuch as there appears to be no nominative to 'in them,' THEOBALD substituted '*in ken*,' which means '*in prospect*, within sight' Afterwards Imogen 'Thou was't within a kenne'—III, vi, 8 No one adopted the emendation—WARBURTON pensively remarks of the Folio text that 'this nonsense is occasioned by the corrupt reading of "BUT have a fog" for "THAT have a fog", and then all is plain' No one adopted the emendation—JOHNSON The lady says 'I can see neither one way or other, before me nor behind me, but all the ways are covered by an impenetrable fog' There are objections insuperable to all I can propose, and since reason can give me no counsel, I will resolve at once to follow my inclination—HEATH (p 479) believes that all will be plain if we only put an interrogation mark after 'man' and read 'nor here, nor *there*,' which yields, he thinks, the following paraphrase Wouldst thou, man, have me consider and distract myself in the search of the consequences which may possibly attend the step I am about to take? That would be to very little purpose indeed For whatever step I should take, whether I stay here or go thither, the consequences which may attend either are all equally covered with such a thick mist of obscurity as it is impossible for me to penetrate, and, this being so, it would be folly in me to deliberate further on the subject—CAPELL (p 110) That is, 'I have no eyes, man, to look on this side, or that side, or upon what is behind me, upon all these there is a fog that I neither can nor would penetrate, and have neither eye nor thought that is directed to anything else but the way I would go, the way "before me", that I can see and that only "nor here" is made grammatical by substituting for it, I see neither here, etc'—MASON (p 329) When Imogen speaks these words, she is supposed to have her face turned towards Milford, and when she pronounces the words 'nor here, nor here,' she points to the right and to the left This being premised, the sense is evidently this 'I see clearly the way before me, but that to the right, that to the left, and that behind me, are all covered with a fog that I cannot penetrate There is no more, therefore, to be said, since there is no way accessible but that to Milford'—THISELTON, by calling in aid the comma after the first 'heere,' which he informs us is 'frequently used to separate sentences in close connection with each other', and the semicolon after the second 'heere,' which he also informs us is 'sometimes used to separate clauses or phrases which balance each other', and then by understanding *neither* before 'before me,' about which he gives us no information, is at last enabled to give us Imogen's meaning, which is 'I see neither in front of me, nor where I am My present situation and the Future are alike for me full of impenetrable fog Consideration is, therefore, out of the question My only chance of escape from this gloom lies in the direction of Milford For Milford I must make at all costs' Thyselton concludes 'Regard for the punctuation settles, I hope, the interpretation of this passage once for all—and that, too, without impeachment of the Folio text' [The greatest difficulty to me in connection with

Do as I bid thee · There's no more to say :

85

Accessible is none but Milford way

*Exeunt*

### *Scena Tertia.*

*Enter Belarius, Guiderius, and Arviragus.*

2

1	Scena ]	Scene II	Rowe	Scene	Wales Pope)	A mountainous country
v	Eccl				Cap	
	A Forest with a Cave	Rowe	(in	2	Enter ]	Enter from a cave, Bel , then, Gud and Arvir Cap

these lines is to understand how any difficulty can be found in them,—at least since the days of Capell and Monk Mason DYCE, COLLIER, WHITE, and STAUNTON judiciously ignore the necessity of having any note on them whatever —ED.]

86 Milford way] Lady Martin (p 188) Oh, how I enjoyed acting this scene! All had been so sad before What a burst of happiness, what play of loving fancy, had scope here! It was like a bit of Rosalind in the forest The sense of liberty, of breathing in the free air, and for a while escaping from the trammels of the Court and her persecutors there, that gave light to the eyes, and buoyancy to the step Imogen is already, in imagination, at the height of happiness, at that 'beyond beyond' which brings her into the presence of her banished lord She can only 'see before her', she can look neither right nor left, nor to aught that may come after These things have 'a fog' in them she cannot look through We can imagine with what delighted haste Imogen dons the riding-suit of the franklin's housewife! Pisanio is barely allowed time to procure horses Her women hurry on the preparations, for, as we have heard, they are all 'sworn and honourable', Pisanio has little to say during the scene, but what may not an actor express by tone, and look, and manner? We know his grief for her, his bitter disappointment in her husband These thoughts are in his mind, and give the tone to his whole bearing Had Imogen been less wrapped up in her own happiness, she must have noticed and questioned him about his strange unwillingness to obey his master's orders—wondered, too, at his showing no gladness at the thought of seeing him whom she believed that he, 'next to herself,' most longed to see again But her eyes are full of that 'fog' which obscures everything from view but the one bright spot—that blessed Milford where her heart is

1 Scena Tertia] HUNTER (ii, 295) There are few finer scenes than this, breathing of the old innocent world, and the thoughts and feelings of generous youth, full also of the wisdom of age, a wisdom applicable to the circumstances in which all were placed, but instructive to men in whatever state of society they may be I should class it with the best of the scenes in which Jaques is a principal character, with the Flower-scene in *The Winter's Tale*, the scene of Olivia and Viola in *Twelfth Night*, and the moon-light scene in *The Merchant of Venice* —ECCLES Between the foregoing scene and the present I conceive some part of a day, a night, and an entire day and night to have intervened. Let us suppose that Imogen was employed during a portion of the day to which the last scene belonged in making the necessary preparations for her flight, and that she took her

*Bel.* A goodly day, not to keepe houfe with fuch, 3  
 Whofe Roofe's as lowe as ours Sleepe Boyes, this gate  
 Instructs you how t'adore the Heauens; and bowes you 5  
 To a mornings holy office. The Gates of Monarches

3-61 Mnemonic, Pope  
 3 *day, houfe fuch,*] Ff, Rowe  
*day' house such,* Pope *day' house,*  
*such* Theob Han Warb Johns  
*day house, such* Cap et cet  
 4 *Sleepe*] F<sub>2</sub> *Sleep* F<sub>3</sub>F<sub>4</sub> *See,*  
 Rowe, +, *Slope* Vaun *Sloop* Han  
 et cet

4 *Sleepe Boyes,*] 'Sleep, boys? Anon  
 (1814) ap Cam  
 5 *how t'adore*] F<sub>2</sub>F<sub>3</sub>, Rowe, +, Coll  
 Dyce 11, 111, Sing Ktly *how 'i adore*  
 F<sub>4</sub> *how to adore* Cap et cet  
 6 *To a*] Ff, Rowe, Var '21, Knt,  
 Coll 1, 11, Dyce 1, Sta Sing Ktly,  
 Glo Cam *To* Pope et cet  
*The*] Om Pope, +

departure from the palace on the afternoon of the same Her journey may be continued the following day, attended by Pisanio, who is her guardian also during the ensuing night Thus we have the two nights of which she afterwards speaks as having 'made the ground her bed'—through an apprehension, we may reasonably imagine, of being discovered in consequence of her endeavouring to procure a better lodging The time is early morning when Belarius and his young men are sallying forth to pursue the chase In the evening of the same day Imogen comes to the cave, having parted from Pisanio in the former part of it—DANIEL This scene may be supposed concurrent with the preceding scene 11 *An interval*, including one clear day Imogen and Pisanio journey into Wales

3 A goodly day, etc] PORTER and CLARK: This is obviously a scene-setting speech It shows the audience, with emphasis, that the rear-stage is now a cave, and it may be noticed that the Folio stage-directions for *Scena Prima* do not place that scene in the rear-stage, but outside, for Cymbeline and his train enter *at one doore*, and the Roman with his *at another* *Scena Secunda* is also a fore-stage scene Out-door effects, and the use of the rear-stage as a cave in the woods, are thus arranged for the rest of the Play The simple preparation for this scene, the grouping of trees and bushes around the rear-stage, was reinforced by such speeches

4 *Sleepe*] MALONE, in the Var 1785, conjectured *Sweet*, which was adopted by RANN, 1789, and reprinted in successive *Variorums*, until that of 1821, when it disappeared, and may be, therefore, considered as withdrawn—THISELTON The following extracts from Henry Smith's sermon, *A Disswasion from Pride, and an Exhortation to Humilitie*, are not, I think, without interest 'his (i e, God's) Majestic would not have her (i e, pride's) favourites come to Court, unlesse they hold downe their Mace, stoope when they enter But if you can get in with Humilitie, and weare the colours of lowlinesse, then you may goe boldly, and stand in the king's sight, and step to his chamber of presence, and put up your petitions, and come to honour', 'they which will be strouters shall not want flatterers which will say that it becomes them well to jet in their going', 'then the rich Glutton jetted in purple every day, but now the poor unthrif jettes as brave as the Glutton', and 'As the way to heaven is narrow so the gate is low, and he had need to stoope which entreth in at it' The same Sermon has more than one mention of Giants [According to the *D N B* 'silver-tongued Smith' died in 1591]

6 *To a mornings*] This 'a' is one of the very many examples, gathered by



Are Arch'd so high, that Giants may yet through 7  
 And keepe their impious Turbonds on, without  
 Good morrow to the Sun. Haile thou faire Heauen,  
 We house i'th'Rocke, yet vse thee not so hardly 10

7 yet] yet Ff walk Wray ap Cam 9 Heauen,] heu'n' Pope et seq  
 8 Turbonds] Turbands Ff Tur- 10 i'th'] i' the Cap et seq  
 bants Johns turbans Sing

WALKER (*Crit*, i, 90), where this indefinite article is interpolated and sometimes omitted in the First Folio

6-8 The Gates of Monarches Turbonds on] STAUNTON Webster has happily expressed a similar idea 'Yet stay, heaven gates are not so highly arch'd As Princes' pallaces, they that enter there Must go upon their knees'—*Duchess of Malfi*, IV, ii, Qto, 1623

7 may yet through] STEEVENS That is, strut, walk proudly So in *Twelfth Night*, Fabian says of Malvolio, 'how he jets under his advanced plumes'—II, v, 36—ECCLES 'Jet' has been altered by Hammer to get [The *Cambridge Editors* say that 'this is not the case in either of the editions' before them, nor is it the case in either of my editions—ED ]

8 impious Turbonds] JOHNSON The idea of a giant was, among the readers of romances, who were almost all the readers of those times, always confounded with that of a Saracen

10 We house i'th'Rocke] J HILL (*Stratford Herald*, quoted in *Shakespeareana*, V, 51, Jan., 1888) Upon a recent visit to Tenby I was much impressed with a claim which I found had been advanced that the principal scene in *Cymbeline*, the cave of Belarius, was in the immediate vicinity of the town It will be remembered that Shakespeare's cave was in or near a wood, and also near the main road to Milford Haven Such is the position even to the present day of the cave known as Hoyle's Mouth An inspection of the cave and neighborhood at once suggests the fitness and probability of the theory, but on more serious examination it is surprising how facts as well as probabilities confirm the impression The high-road from Tenby to Milford Haven is one of great antiquity It is one of the old ridgeways which have existed from the Roman occupation, the only road, in fact, which could have been taken Leaving Tenby, it winds round what was almost the sea shore, a vast tract of sea having, in recent times, been reclaimed About a mile from Tenby, and a short distance from the road, still obscured in the wood, and still to be found only by some perseverance, is the cave, which, doubtless, was originally formed by the washing of the sea Time has added to the deposit upon its floor, and necessitated the removal of portions at various times But when the probability of Shakespeare being intimately acquainted with the cave is examined, it will be found that probability becomes almost a certainty The importance of the fortified town of Tenby in Elizabeth's day (and the walls are in great part still standing) leaves no room for doubt that the companies of players would periodically proceed thither in their customary travels This is rendered more certain still from the fact that it lay upon the only road to Carew Castle, Pembroke Town, Castle Manobier, and other strongholds, and even to St. David's, Haverfordwest, etc That Shakespeare, therefore, not only visited Tenby, but passed and repassed along the old road over the ridgeway with his company few will question, and when it is considered that these visits were not of a hurried, flying character, but that his

As prouder lurers do

II

*Gund.* Haile Heauen

*Arur.* Haile Heauen.

*Bela.* Now for our Mountaine sport, vp to yond hill

Your legges are yong. Ile tread these Flats. Consider, 15

When you aboue perceiue me like a Crow,

That it is Place, which lessen's, and sets off,

And you may then reuolue what Tales, I haue told you,

Of Courts, of Princes, of the Tricks in Warre.

This Seruice, is not Seruice, so being done, 20

But being so allowed. To apprehend thus,

Drawes vs a profit from all things we see :

And often to our comfort, shall we finde

The sharded-Beetle, in a safer hold 24

14 yond] yon' Cap yon Var '78,  
'85, Mal Ran Steev Varr Knt  
yond? Coll Sing Ktly.

hill] F<sub>2</sub>F<sub>3</sub> hill Var '73 hill  
Coll Glo hill' Cam hill, F<sub>4</sub> et cet

17 lessen's] F<sub>2</sub>  
off.] F<sub>1</sub>, Rowe off, Pope, +,  
Knt, Coll Dyce, Glo Cam off  
Johns et cet

17-19 off, And Warre] off, (And

War,) Vaun

18 I haue] I Pope, + I've Dyce II, III

19 Courts, of] courts of Vaun,

Dowden

20 This] That Pope, Theob Han

Warb Ran Coll MS

21 allowed] allow'd Rowe et seq

22 a] Om F<sub>4</sub>

24 sharded-Beetle] F<sub>2</sub> sharded Beetle

F<sub>3</sub>F<sub>4</sub> et seq

stay would be of sufficient length to enable him to fully investigate the surroundings of this remarkable neighborhood, and fit in its chief features with his historical imagination, one cannot but contemplate this remarkable cave with the deepest interest—HALLIWELL (*Outlines*, &c, p 499) It may be just worth notice that a cavern near Tenby, that might be passed in a walk to Milford, known as Hoyle's Mouth, has been suggested as the prototype of the cave of Belanus

20 This Seruice, is not Seruice, etc.] JOHNSON In war it is not sufficient to do duty well, the advantage rises not from the act, but the acceptance of the act—MALONE 'This service' means 'any particular service' The observation relates to the court, as well as to war—VAUGHAN (p 432) That is, as size is not size in itself, but as it is seen, so service is not service in itself, but as it is allowed

24 sharded-Beetle] WHITNEY (*Century Dict*, s v Shard) In the sense of 'shell' or 'wing case' *shard* may be due in part to Old French *escharde*, French *écharde*, a splinter = Old Italian *scarda*, scale, shell, scurf 3. The wing-cover or elytrum of a beetle ['Sharded' is, therefore, furnished with shards or elytra. By contrasting the 'sharded beetle' with the 'full-winged eagle, it seems as though the author of these lines regarded the shards as hampering the insect's flight Shakespeare, on the other hand, apparently regarded the shards as assisting the flight,—possibly, as being the chief means of flight, Macbeth speaks of 'The shard-borne beetle'—II, iii, 57 Again, quite as emphatically, Enobarbus refers to Cæsar and Antony as the 'shards' to Lepidus (in the latter's opinion), that is, as mere instruments to enable him to fly (*Ant & Cleop*, III, ii, 24) —ED.]

Then is the full-wing'd Eagle. Oh this life, 25  
Is Nobler, then attending for a checke :  
Richer, then doing nothing for a Babe. 27

26	checke ]	check, Dyce, Glo Cam	Steev Varr Ingl	bauble Rowe, +,
Jack	Bulloch	beck Bailey	Dyce 1, Ktly, Glo Cam	brabe Han
27	nothing]	nothidg F <sub>2</sub>	homage	Knt, Coll 1, Dyce 11, 111, Sta Huds
Bulloch			Dtn	bob Coll 11, 111 (MS)
	for]	from Anon (1814) ap Cam	Johns conj	Sing badge Bulloch
	Babe]	Ff, Cap Varr Mal Ran	brave Sing conj	

26 attending for a checke] RANN A state of abject servility, or subjection to the control and caprice of another—DYCE, SCHMIDT, and others define it as 'a reproof, rebuke' But see KNIGHT, in next note

27 then doing nothing for a Babe] WARBURTON [reading 'bauble'] That is, vain titles of honour gained by an idle attendance at Court But the Oxford Editor [Hanmer] reads, 'for a bribe'—JOHNSON The Oxford Editor knew the reason of his alteration, though his censor knew it not Of 'babe' some corrector made *bauble*, and Hanmer thought himself equally authorised to make *bribe* I think 'babe' cannot be right—IBID (*Var*, 1773) I have always suspected that the right reading of this passage is what I had not in my former edition the confidence to propose 'than doing nothing for a *brabe*' *Brabum* is a badge of honour or the ensign of an honour, or anything worn as a mark of dignity The word was strange to the editors, as it will be to the reader, they, therefore, changed it to 'babe', and I am forced to propose it without the support of any authority *Brabum* is a word found in Holyoak's [qu Holyoke?] *Dictionary*, who terms it a *reward* Cooper, in his *Thesaurus*, defines it to be a *prize*, or *reward for any game*—CAPELL (p 111) The word 'babe' is made *bauble* unnecessarily, 'babe' having the same signification, the Poet's meaning is—titles, the too frequent reward of worthless services, which he calls 'doing nothing for them'—STEEVENS It should be remembered that *bauble* was anciently spelt *bable*, so that Warburton [Rowe], in reality, has added but one letter As it was once the custom in England for favourites at Court to beg the wardship of *infants* who were born to great riches, our author may allude to it here Frequent complaints were made that *nothing was done* towards the education of these neglected orphans ['Such an allusion would hardly have been intelligible to his audience'—COLLIER, 1]—MALONE A 'babe' and *baby* are synonymous A *baby* being a puppet or *play-thing* for children I suppose a 'babe' here means a puppet The following lines in Drayton's *Owle*, 1604, may add, however, some support ['more than some, I think'—DYCE, 1] to Rowe's emendation 'Which with much sorrow brought into my mind Their wretched soules, so ignorantly blinde, When even the greatest things, in the world unstable, Clyme but to fall, and *damned for a bable*'—CHALMERS 'Babe' is merely the *babee* of the Scots coinage, which Shakespeare introduced here as a sly stroke at the Scots coin, which King James had regulated by proclamation

The editors have only to change the spelling to *Babee*, and the player to pronounce it *trippingly on the tongue*, and the whole passage will have a sense and smartness which have hitherto been prevented by affectation and obscured by ignorance ['Rejecting altogether the nonsense of George Chalmers,' says CHARLES KNIGHT]—BOSWELL There was such a word as *brabe* in English, though apparently bearing a very different meaning from that which Dr Johnson ascribed

[27 then doing nothing for a Babe]

to it *Heth* is thus explained by Speght in his *Glossary* to Chaucer 'Brabes and such like' *Hething*, for so Mr Tyrwhitt gives the word, he interprets—*contempt* [COLLIER (ed 11) 'Speght does not explain *heth* at all, but *hether*, and says that it means *mockery*, which was also Hearne's explanation' I can find *brabe* neither in the *Century Dict* nor in the *N E D*—ED ]—KNIGHT We believe that the source of the ideas which Shakespeare had in his mind to have been Spencer's *Mother Hubbard's Tale* Belarius begs his boy to 'revolve what tales I've told you Of courts, of princes', and he then goes on to say that their own life 'Is nobler than attending for a check' Spencer describes, in one of the finest didactic passages of our language, the condition of the man 'whom wicked fate hath brought to court'

'Full little knowest thou, that hast not tride,  
What hell it is in sung long to bide  
To loose good dayes, that might be better spent,  
To wast long nights in pensive discontent,  
To speed to day, to be put back to morrow,  
To feed on hope, to pine with feare and sorrow,  
To have thy Princes grace, yet want her Peeres,  
To have thy asking, yet waite manie yeeres,  
To fret thy soule with crosses and with cares,  
To eate thy heart through comfortlesse dispaies,  
To fawne, to crowche, to waite, to ride, to ronne,  
To spend, to give, to want, to be undone  
Unhappy wight, borne to desastrous end,  
That doth his life in so long tendance spend!'

Here we have the precise meaning of 'attending' furnished by *tendance*, and, we think, the meaning of 'cheek,' which has been controverted, is supplied us by 'to be put back to-morrow' The whole passage is, indeed, a description of the alternate *progress and check*, which the 'miserable man' of Spencer receives Looking at the usual course of typographical errors, we should say it is the easiest thing possible for 'babe' to be printed for *bribe*, even if the word were *bribe* in the manuscript [Knight here expounds the intricacy of the printer's 'case' and the likelihood of one letter's being picked up by mistake for another, which I think we will all cheerfully concede without the headache which might follow the attempt to understand it ]—VERPLANCK The sense is good of Hanmer's *bribe* 'Such a life of activity is richer than that of the bribed courtier, even though he pocket his bribe without rendering any return' Such a thought was perfectly intelligible to Shakespeare's audience, who lived in those 'good old times' when the greatest and sometimes the wisest were not only accessible to bribes, but expected them, while every concern of life was dependent upon the caprice or the favour of those in power —WHITE (ed 1) This change [*bauble*] agrees ill with the first and controlling word in the line, which implies a more substantial reward than a bauble, and, therefore, Hanmer's emendation is the more acceptable—COLLIER (ed 11) The MS instructs us to substitute *bob* for 'babe,' and, in the sense of blow, it is quite consistent with what precedes, a 'check' is a *reproof*, and Belarius proceeds from a 'check' to a *blow* It seems to us, therefore, that the emendation, *bob*, is a happy one, and when 'babe' was pronounced, as then, with the *a* broad, it would sound not unlike *bob* *Bob* was, in all probability, Shakespeare's word

Prouder, then rustling in vnpayd-for Silke :

28

28 vnpayd-for] un-paid-for F<sub>2</sub>F<sub>4</sub>

—DYCE (ed 11) In my former edition I adopted Rowe's emendation, but I now prefer that of Hanmer, which Walker mentions as undoubtedly right —WALKER (*Crit*, 11, 275) This page [of the Folio], by the way, 381, contains more than the usual proportion of errors, which may help to confirm,—were any additional proof needed,—the emendation, *bribe* instead of 'babe' [In a foot-note LETTSOM observes 'In Green's *James IV* (Dyce, vol 11, p 112), Sir Bartram says of Ateukin. —"But he, injurious man, who lives by crafts, And sells king's favours for who will give most, Hath taken bribes of me, yet covertly Will sell away the thing pertains to me" This shows how a man may do nothing, or worse than nothing, for a bribe, a feat that seems incomprehensible to the primitive simplicity of the nineteenth century']—STAUNTON Of these emendations, the original being, of course, wrong, we prefer Hanmer's *bribe*, though we have very little confidence even in that —R M SPENCE (*N & Q*, VI, 1, 52, 1880) I think it unfortunate that *brabe*, Dr Johnson's happy correction, has been superseded by *bauble* *Brabe* appears to me to have been, on Shakespeare's part, a designedly chosen word *Tô Βραβεῖον*, derived from which we find in Mediæval Latin 'brabium vel bravium,' was the prize awarded to the victor in the public games Courtly services, in the view of Brabantius, no more deserved the name of work than did the labours of the athlete To *bauble* it may be objected that by the possession of a bauble no man is enriched —DEIGHTON I think that 'doing nothing' indicates some solid remuneration, the fact of his making no return for his bribe being a slur upon the receiver, while in doing nothing for a bauble or a badge there would hardly be such slur —VAUGHAN (p 553) I would read *babe*, which here means an official or Courtly decoration displayed on the person, whether 'chain' or what else 'Babe' occurs in writers of Shakespeare's age, although as 'hale' was probably pronounced 'haul,' so 'babe' may possibly have been sounded as 'bauble' —THISELTON Those who are busied with attendance at Court are so occupied with their unserviceable services that they,—as well as those whom they serve,—have no time for the duties that Nature has imposed upon parents, children are committed to foster-parents so that their real parents may not be bothered with them With such neglect Belarius would contrast the care which he and Euphile have bestowed upon the bringing up of Gudemus and Arviragus, counting himself and his reputed sons richer in the harvest reaped therefrom than the courtiers and their children are in the harvest reaped from the courtiers' aforesaid neglect —DOWDEN (reading *bribe*) This emendation I explain as 'taking bribes of suitors, and doing nothing in their interest', 'richer' suggests some kind of wealth, and it must be base kind of wealth [From the foregoing notes there has been excluded as much as possible all criticism of the emendations of fellow-critics If all these censorious views be well taken, we should find as many insuperable objections to each of the proposed emendations as there are to the original text, and we have gained nothing by deserting it I am happy in adopting HALLIWELL's conclusion 'Nothing that has been written on this line is entirely satisfactory, and the selection of a reading is, with our present means of information, a matter of fancy rather than that of judgement'—ED ]

28 rustling in vnpayd-for Silke] KNIGHT As we have had the *nobler* and the *richer* life, we have now the *prouder*. The lines which follow mean, we take it, that such a one as does rustle in unpaid-for silk receives the courtesy

Such gaine the Cap of him, that makes him fine,  
 Yet keepes his Booke vncros'd : no life to ours 30  
*Guz.* Out of your prooffe you speake we poore vnledg'd  
 Haue neuer wing'd from view o'th'neft, nor knowes not  
 What Ayre's from home Hap'ly this life is best,  
 (If quiet life be best) sweeter to you  
 That haue a sharper knowne. Well corresponding 35  
 With your stiffe Age; but vnto vs, it is  
 A Cell of Ignorance . traauiling a bed, 37

29 *gaine*] *gains* Knt, Ingl  
*makes him*] *makes them* Rowe, +,  
 Varr Mal Ran Steev Var '03, '13  
 Coll in *makes 'em* Cap Dyce, Sta  
 Ktly, Glo Huds Cam *keepes 'em* Coll  
 conj  
 30 *keepes his*] *Keep their* Sing conj  
*Keep his* Huds  
*vncros'd*] *uncross'd*, Ff *un-*  
*cross'd* Var '73  
 31 *we poore vnledg'd*] F<sub>2</sub>, Rowe,  
 Pope, Han *we poor vnledg'd*, F<sub>3</sub>F<sub>4</sub>  
*we poor, vnledg'd*, Theob Warb  
 Johns *we, poor vnledg'd*, Cap. et cet  
 32 *o'th'*] *o'the* Cap. et seq  
*neft,*] *nest*, Dyce, Glo Cam

32 *knowes*] *know* Ff et seq  
*not*] Om Pope, Theob Han  
 Warb  
 33 *Hap'ly*] *Haply* Han Johns et  
 seq  
 34 *be*] *is* Rowe, +  
 35 *knowne* Well] F<sub>2</sub> *Known*,  
*well* Coll Sing Ktly, Cam *Known*,  
*well* F<sub>3</sub>F<sub>4</sub> et cet  
 37 *Ignorance traauiling a bed,*]  
 Ff (*abed*, F<sub>2</sub>) Rowe 1 *ignorance*,  
*travelling a-bed*, Rowe 11, Pope, Theob  
 1 *ignorance, travelling abed*, Coll  
*ignorance, travelling a-bed*, Cam  
*ignorance, travelling a-bed*, Theob 11, et  
 cet

(*gains the cap*) of him who makes him fine, yet he, the wearer of silk, keeps his, the creditor's, book uncross'd To cross the book is, even now, a common expression for obliterating the entry of a debt

29 Such gaine the Cap, etc.] VAUGHAN [reading 'Seeking for Such gain,' and substituting a dash for the colon after 'vncros'd' in the next line] Thus we have a life made up of these four things—attending for a check, doing nothing for a bribe, rustling in unpaid-for silk, and fishing for the ostensible homage of the man one is impoverishing Our life is nobler than the first practice, richer than the second, prouder than the third, while the fourth is no life at all to our life So amended, too, the passage discloses four participles all descriptive of court life—attending, doing, rustling, seeking—with which are contrasted 'this life' and 'our life'

29. that makes him] DYCE We have seen before that 'him' is frequently confounded with 'em or them by transcribers and printers [See Text Notes]

35 knowne] THISELTON (p 30) The full stop after 'knowne' is really a guide to elocution, showing that the construction is '(Haply this life is) well corresponding,' etc., and that 'Well compounding' is not in agreement with 'a sharper' [Is a 'full stop' necessary? would not the semicolon (F<sub>2</sub> and F<sub>4</sub>) suffice sufficiently at least to keep up the voice so as to show the connection between 'this life' and 'Well corresponding'? Were it not that this connection is so very manifest, and no other construction conceivable, this 'full stop,' it seems to me, would prove an elocutionary stumbling-block Certainly, its guiding power was exhausted by the time of the Thrd Folio—Ed.]

37. Cell of Ignorance] DOWDEN Possibly in opposition to a cell for study,

A Prison, or a Debtor, that not dares  
To stride a limit. 38

Arui What should we speake of 40

38 *Prison, or* F<sub>4</sub> *Prison or* F<sub>2</sub>F<sub>3</sub> *prison, for* Pope, + *prison o'er* Sta *prison*  
of Vaun, Dowden *prison for* Cap et cet

*Prompt Paru* has 'Ceele,' or 'stodyynge howse *Cella*'—THISELTON The colon after 'Ignorance' should, I think, be referred to Rule XII In a series of things where one is singled out for the premier position by way of pre-eminence, it will sometimes be marked off from the rest by a semicolon or colon, the succeeding members of the series being separated by commas

37 *trauailing a bed*] DEIGHTON That is, 'no better than travelling the length and breadth of one's bed'—VAUGHAN (p 434) This means 'travelling in a litter,' for a 'litter' is equivalent to a 'coach' Our coach in its verbal form is but an old expression for a 'litter,' that is, a 'coach' So we have in North's *Plutarch* 'For the most part he slept in his coach or litter, and thereby bestowed his rest,' etc—*Julius Caesar*, p 719—DOWDEN The imagined travel of one who lies motionless I think the best comment on this is Shakespeare's *Sonnet*, 27 'Weary with toil I haste me to my bed, The dear repose for limbs with travel tired, But then begins a journey in my head'—I H PLATT (*N & Qu*, X, x, 165, 1908) What 'travelling a-bed' means I can form no idea It has been suggested that with the original spelling, 'travailing,' it might be equivalent to suffering in bed, but this hardly seems satisfactory Tentatively, I suggest following the punctuation of the First Folio 'travelling *forbid*' The young princes, forbidden to travel, were in the position of a debtor who is not permitted to cross certain bounds—J P MALLESON (*Op cit*, p 345) That is, you have travelled and seen the world, our knowledge is all 'in the mind's eye', *our* travelling is like that of a man who, lying a-bed, roams abroad only in imagination or in dreams—T O HODGES (*Ibid*) This phrase is an example of the construction well known to students of the Greek drama, in which an adjective so far qualifies a noun that it contradicts it, and it means travelling which is no travelling, which goes no further than one's bed 'You are free!' says Belarius 'Free?' says his son 'Yes! but free to do nothing!'—W E WILSON (*Ibid*) We travel—but only within the narrow limits of our own bed [An utterly frivolous mind would attribute this to Shakespeare's prophetic sense, and accept it as an anticipation of the modern sleeping car—Ed]

38 A Prison, or a Debtor] HUNTER (II, 294) The old reading, when rightly understood, is better than [*for* instead of 'or'], though it has something of that haste and unfiledness which is found in many of the finest passages 'A prison, or a debtor, that not dares To stride a limit'

39 To stride a limit] C K DAVIS (p 237) As to prisoners for debt, certain boundaries were designated as prison limits If the debtor went beyond these, either of his own will or by the permission or negligence of the officer, it constituted an escape

40 What should we speake of, etc] JOHNSON This dread of an old age, unsupplied with matter for discourse and meditation, is a sentiment natural and noble No state can be more destitute than that of him who, when the delights of sense desert him, has no pleasures of the mind.

When we are old as you ? When we shall heare 41  
 The Raine and winde beate darke December ? How  
 In thus our pinching Caue, shall we discourse  
 The freezing houres away ? We haue seene nothing  
 We are beaftly, subtile as the Fox for prey, 45  
 Like warlike as the Wolfe, for what we eate  
 Our Valour is to chace what flyes • Our Cage  
 We make a Quire, as doth the prision'd Bird,  
 And sing our Bondage freely  
*Bil.* How you speake 50  
 Did you but know the Citties Vsuries,  
 And felt them knowingly the Art o'th'Court,  
 As hard to leaue, as keepe whose top to climbe 53

41 <i>old</i> ] as <i>old</i> Varr Mal Ran	48 <i>Quire</i> ] <i>chour</i> Pope, Theob Han
42 <i>December?</i> ] Ff, Rowe, + De-	Warb
<i>cember</i> , Han et cet	50 <i>[speake]</i> <i>[speak?]</i> Ff, Rowe <i>speak</i> /
43 <i>Caue</i> ,] <i>cave</i> Han Coll Cam	Pope et seq
45 <i>We are</i> ] <i>We're</i> Pope +	51 <i>Citties</i> ] <i>Cities</i> 's F <sub>3</sub> F <sub>4</sub> <i>city's</i> Rowe
<i>beaftly</i> , <i>subtile</i> ] <i>beastly-subtile</i> Anon	52 <i>felt</i> ] <i>feel</i> Anon ap Cam
ap Cam	52 <i>o'th'</i> ] <i>o'the</i> Cap et seq
	53 <i>keepe</i> ] <i>keep</i> , Rowe, Johns

42 *December?* How] VAUGHAN upholds the punctuation of the Folio, and, I think, justly 'The Poet,' he says, 'is drawing by contrast two pictures of winter, not one,—its boisterous and rainy darkness, and its biting frosts'

43 our pinching Caue] Thus in *Lear* 'To be a comrade with the wolf and howl Necessity's sharp pinch'—II, iv, 213 (This 'howl' for *owl* of the Folio is, I think, an *emendatio certissima* due to Collier's MS) This quotation is more apposite to the present passage than, it seems to me, Imogen's 'There cannot be a pinch in death,' etc.—Ed

50 How you speake] HAZLITT (p 12) This answer of Belarius to the ex-postulation is hardly satisfactory, for nothing can be an answer to hope, or the passion of the mind for unknown good, but experience—VAUGHAN (p 435) There is no consequence of knowing the city's usurers mentioned to be found in the whole speech which follows, and is thus made a long sentence without any apodosis I certainly would amend thus 'How *you'd* speak, Did you but know the city's usurers!' etc

51 *Citties*] DELIUS According to the mode of printing in the Folio, this may be either *city's* or *cities*'

51 *Vsuries*] STAUNTON 'Usuries,' in this instance, would appear to mean no more than *usages*, *customs*, etc, though in *Meas for Meas*, III, ii, where the word occurs seemingly in the same general sense—'Twas never merry world since, of two usuries, the merriest was put down, and the worse allowed by order of the law a furred gown to keep him warm'—it certainly bears a particular reference to *usury*, for what, says Taylor, the Water-poet, in his *Waterman's suit concerning Players*, 1630?—'and sleepe with a quieter spirit then many of our *furre-gownd* moneymongers that are accounted good commonwealths men'



Is certaine falling or fo flipp'ry, that  
 The feare's as bad as falling The toyle o'th'Warre, 55  
 A paine that onely seemes to feeke out danger  
 I'th'name of Fame, and Honor, which dyes i'th'search,  
 And hath as oft a fland'rous Epitaph,  
 As Record of faire Act Nay, many times  
 Doth ill deserue, by doing well : what's worfe 60  
 Mnst curt'ie at the Censure Oh Boyes, this Storie  
 The World may reade in me My bodie's mark'd  
 With Roman Swords ; and my report, was once  
 Firft, with the best of Note *Cymbeline* lou'd me,  
 And when a Souldier was the Theame, my name 65  
 Was not farre off · then was I as a Tree  
 Whose boughes did bend with fruit But in one night,  
 A Storme, or Robbery (call it what you will)  
 Shooke downe my mellow hangings . nay my Leaues, 69

54 *falling*] Ff, Theob Warb *fall-*  
*ing*, Rowe et cet

*flipp'ry*] Ff, Rowe, + *slippery*  
 Cap et seq

55 *o'th'*] Ff, Rowe *of* Pope, +  
*o'the* Cap Dyce, Glo Cam *of the*  
 Var '73 et cet

*Warre,*] War F<sub>3</sub> VVar F<sub>4</sub>  
 war, Theob Warb

56 *out*] *our* Fi

57 *I'th' i'th'*] *I'the i'the* Cap et  
 seq

*Honor,*] *Honour*, Ff, Johns

*honour*, Rowe et cet

58 *fland'rous*] Ff, Rowe, +, Cap  
 Sing Ktly *slanderous* Var '73 et  
 cet

59 *Ad*] Ff *ad*, Rowe et seq  
*many times*] *many time* Rowe II,  
 Pope, Theob Warb Johns

61 *Censure*] Ff, Rowe, Pope, Johns  
 Coll Ktly *censure* — Theob et  
 cet

63 *report,*] *report* F<sub>3</sub>F<sub>4</sub> et seq

69 *hangings*] *hangings*, Rowe et  
 seq

56 that onely seemes to seeke] I think that here 'only' qualifies 'to seek,' and that it has its present position for the sake of the rhythm Otherwise I do not comprehend the passage —Ed

57 which dyes i'th'search] INGLEBY thinks that the antecedent to 'which' is 'name,' 'though it is,' he says, 'really "fame and honor which *dies* in the search "' —DOWDEN holds, more justly, I think, that 'paine' is the antecedent, and that 'the labour perishes without attaining fame and honor, and its epitaph is often slanderous' The *Cambridge Editors* record 'which dye,' as a reading of Collier's MS I cannot find it either in the First or Second Editions of Collier's *Notes and Emendations*, nor in his *Seven Lectures on Shakespeare*, etc., nor in the *Second Edition* of his *Shakespeare*, nor in his *Monovolume*, which is supposed to embody all the readings of the MS Let the record be accepted, therefore, on the authority of the *Cam Edd*, which is ample —Ed

60 ill deserue] INGLEBY That is, earn (not merit)

63 my report] Cf Cloten's 'sell me your good report' —II, III, 94

And left me bare to weather.

70

*Guz.* Vncertaine fauour

*Bel.* My fault being nothing (as I haue told you oft)

But that two Villaines, whose false Oathes preuayl'd

Before my perfect Honor, swore to *Cymbeline*,

I was Confederate with the Romanes fo

75

Followed my Banishment, and this twenty yeeres,

This Rocke, and these Demefnes, haue bene my World,

Where I haue liu'd at honest freedome, payed

More pious debts to Heauen, then in all

The fore-end of my time But, vp to'th' Mountaines,

80

This is not Hunters Language, he that strikes

The Venifon first, shall be the Lord o'th' Feast,

To him the other two shall minister,

And we will feare no poyson, which attends

In place of greater State :

85

70 *weather*] *the weather* Ktly *with*  
Long MS ap Cam

71 *fauour*] *favour*! Rowe et seq

72. *I haue*] *I* Pope, Han *I've* Dyce  
ii, iii

76. *Followed*] *Fi*, Var '73 *Fol-*  
*low'd* Rowe et cet

*Banishment*] *banishment*, Pope  
et seq

*this*] *these* Johns Varr Ran

78 *payed*] *pay'd* Rowe et seq (subs)

80 *time*] *time*— Rowe ii, Pope,  
Han Johns.

80 *to'th'*] *F<sub>2</sub>* *to'th'* Rowe, + *to the*  
Cap et seq

*Mountaines*] *Fi*, Rowe *moun-*  
*tains*! Pope, +, Coll Dyce, Glo Cam  
*mountain*! Var '73 *mountains*, Cap  
et cet

81 *Hunters*] *F<sub>2</sub>*, Rowe, Pope, Han  
*Hunter's* *F<sub>3</sub>F<sub>4</sub>*, Coll *hunters'* Theob  
et cet

82 *o'th'*] *o'the* Cap et seq

85, 86 *In Valleys*] One line Han  
Cap et seq

85 *greater*] Om Han

70 *weather*] For other instances where this means *storms, tempests*, see SCHMIDT  
(*Lex*)

73, 74 *false Oathes* . . *perfect Honor*] VAUGHAN (p 437) Shakespeare here probably alludes to the privilege of nobility, which pledges its 'honour,' where 'lower ranks take their oaths,' or pledge their 'honesty,' and 'perfect honour' means 'honour not violated by falsehood,' as 'false oaths' means oaths so violated.

84 *will feare no poyson, which attends*] SCHMIDT (*Lex*), under the verb 'attend,' used absolutely, quotes this passage and adds 'which is present to do service' This, I fear, I do not understand Does Schmidt mean that poison is present to do service?—VAUGHAN (p 437) is, to me, almost equally obscure His explanation is, "'Poison" here is, as the context shows, the abstract for the concrete "attendant who poisons"' Both commentators apparently take 'poison' as the antecedent of 'which,' as, I think, wrongly The antecedent is 'fear,' the fear of poison, from which the tables of the great, with their 'tasters' and closely covered dishes, were never free —ED

85 *greater State*] STEEVENS The comparative 'greater'—which violates the measure—is surely an absurd interpolation, the 'low-brow'd' cave in which the

Ile meete you in the Valleys. *Exeunt* 86  
 How hard it is to hide the sparkes of Nature ?  
 These Boyes know little they are Sonnes to'th'King,  
 Nor *Cymbeline* dreames that they are alue.  
 They thinke they are mine, 90  
 And though train'd vp thus meanely  
 I'th'Caue, whereon the Bowe their thoughts do hit,  
 The Roofes of Palaces, and Nature prompts them 93

86	<i>Exeunt</i> ] <i>Exeunt</i> boys Pope	et cet (subs)
87	<i>Nature?</i> ] <i>nature!</i> Theob et seq	91 <i>meanely</i> ] <i>meanly</i> Warb
88	<i>to'th'</i> ] <i>to the</i> Cap et seq	92 <i>I'th'</i> <i>Bowe their</i> ] Ff (bow Ff)
89	<i>Nor dreames</i> ] <i>Nor dreams not</i>	Johns <i>I'th' cave, where, on the bow,</i>
Anon ap Cam	<i>Nor e'er dream Sta</i>	<i>their Rowe Here in the cave, wherein</i>
con] (Athenæum, 14 June, 1873)	<i>are alue</i> ] <i>are still alive</i> Ingl	<i>their Pope I'th' cave, there, on the brow,</i>
90, 91	<i>They meanely</i> ] One line	<i>their Theob I'th' cave here on this brow,</i>
Rowe et seq		<i>their Han I'the cave, where on the bow,</i>
90, 91	<i>they are mine, train'd</i> ] <i>they're</i>	<i>their Cap I'th' cave, wherein they</i>
<i>mine, tho' trained</i> Pope, Theob <i>they're</i>		<i>bow, their Warb et cet (subs)</i>
<i>mine, tho' trained</i> Warb <i>they're mine,</i>		92, 93 <i>hut, The</i> ] <i>hut</i> The F <sub>3</sub> F <sub>4</sub> et
<i>and, though train'd</i> Han Dyce, II, III		seq
<i>they are mine and, though train'd</i> Cap		93 <i>Roofes</i> ] <i>roof</i> Pope II Theob
		Warb Johns

princes are meanly educated, being a palace of *no state at all* [See *Text Notes*]  
 —MALONE This kind of phraseology is used every day without objection

89 Nor *Cymbeline* . are alue] WALKER (*Crit*, III, 322) Could Shakespeare's ear have tolerated this line? [Walker then proceeds to divide the preceding lines in order to eliminate all harshness, and to add a syllable which he thinks is lacking, thus 'I'll meet you in the valleys—How hard it is | To hide the sparks of nature! these *two* boys | Know little, they are sons to th' King, nor *Cymbeline* | Dreams that they are alive' Can it be that it never occurred to Walker that all such divisions of lines are solely for the eye? If the lines are spoken intelligently no ear could possibly distinguish the cleavage—ED ]

91-95 And though of others] BOAS (p 514) These lines guide us to what is (more than any other) the central idea binding together the two sections of the play Nature will have her rights, and it is useless to seek arbitrarily to override them The princely youths, though reared in a cave, pine for a court, which is their native air, while Imogen, whom the accident of their abduction has made heiress to the throne, yearns for the seclusion of domestic life, and thus has chosen a man of humble fortunes as her husband She has even longed, in the pain of separation from Posthumus, to be 'a neat-herd's daughter,' with him as their neighbor shepherd's son

92 I'th'Caue, whereon the Bowe their, etc] THEOBALD explains his reading by reminding us that 'we call the *Arching* of a *Cavern*, or *Overhanging* of a *Hill*, metaphorically, the *Brow*' In a letter to Warburton (Nichols, II, 267), Theobald writes, 'as for your change of *wherein* to *within*, it gives such sense and elegance too, that I cannot but approve it' I can find no subsequent reference to this emendation, 'within', we may, therefore, conclude, as the *Cam Edd* has concluded, that it was withdrawn.—WARBURTON thus paraphrases his emendation, which has been generally adopted 'Yet in this very cave, which is so low that they

In simple and lowe things, to Prince it, much  
 Beyond the trickes of others This *Paladour*, 95  
 The heyre of *Cymbeline* and Britaine, who  
 The King his Father call'd *Gudernus* . Ioue, 97

95 Paladour] Ff, Theob Han Warb	96 who] Dyce, Glo Cam whom
Cap Polydor or Polydore Rowe et	Ff et cet
cet	97 Gudernus Ioue,] Ff Gude-
96, 97 The Gudernus] In paren-	rus, Jove' Rowe,+, Gudernus,—
theses, Pope, Theob Han Warb	Jove' Cap et seq (subs)

must bow or bend on entering it, yet are their thoughts so exalted,' etc This is the antithesis Belarius had spoken before of the lowness of the cave —JOHNSON I think the reading is this, 'I'th Cave, where *in* the Bow,' etc That is, they are trained up in the 'cave, where their thoughts *in hitting the bow, or arch of their habitation, hit* the roofs of palaces' In other words, though their condition is low, their thoughts are high The sentence is at least, as Theobald remarks, abrupt, but perhaps not less suitable to Shakespeare I know not whether Dr Warburton's conjecture be not better than mine [This conjecture of Dr Johnson was reprinted in the *Var.* of '73 and '78, and there an end] —STAUNTON's punctuation of the whole passage (*Athenæum*, June 14, 1873) is thus 'They think they are mine and, though train'd up thus meanly, | I'th cave wherein they bow their thoughts do hit | The roofs of palaces' This punctuation was adopted by INGLEBY (see *Corrections*, p xx) —DOWDEN also adopts Staunton's comma after 'meanly' —THISELTON accepts the Folio without change, and appears no whit disheartened by finding no apodosis to 'though trained vp,' etc 'The initial capital in Bowe,' he says, 'suggests that the "Bowe" meant is what they think to be "The Roofes of Palaces", had "Bowe" been a verb we should have expected to find "hit" similarly capitalised The Bowe may either be the vaulted ceiling of the Cave or the arch over its entrance . The Cave's "Bowe" they take to be "The Roofes of Palaces" and fret to find that it is nothing of the sort' —PORTER and CLARKE The companion is made of the arch of the Cave's roof to a bow, whence they shoot forth the arrows of their lofty thoughts far beyond it Warburton's change, universally adopted, misses the metaphor altogether, and along with it the significance of the whole passage —DOWDEN I think this emendation of Warburton almost certainly right, the misprint 'the' for *they* is a very common one If we understood 'on the bow' to mean like arrows on the bow, a change of one letter would give sense and grammar to the Folio text 'I'th cave, there, on the bow, their thoughts do hit The roofs of palaces.' In IV, ii, 380, a thought is compared to a bolt 'shot at nothing' [Warburton's emendation is so slight that it seems a small price to pay for an interpretation so fine although these boys have been brought up in this mean, low cave, their thoughts are yet as lofty and royal as though they were re-echoed from the domes of palaces 'Ha, majesty!' exclaims the Bastard in *King John*, 'how high thy glory towers, When the rich blood of kings is set on fire!' —II, i, 350 —ED ]

94 to Prince it] For other examples of this indefinite use of 'it' after nouns or words that are not generally used as verbs, to give them the force of verbs, such as 'Foot it featly,' *Temp*, I, ii, 380, 'I'll queen it no inch further,' *Wint Tale*, IV, iv, 460, etc , see ABBOTT, § 226

96 who] See 'who,' I, vii, 182.

When on my three-foot stoole I sit, and tell 98  
 The warlike feats I haue done, his spirits flye out  
 Into my Story · say thus mine Enemy fell, 100  
 And thus I set my foote on's necke, euen then  
 The Princely blood flowes in his Cheeke, he sweats,  
 Straines his yong Nerues, and puts himfelfe in pofture  
 That acts my words The yonger Brother *Cadwall*,  
 Once *Aruragus*, in as like a figure 105  
 Strikes life into my speech, and shewes much more  
 His owne conceyung. Hearke, the Game is rows'd, 107

98-104 Mnemonic Warb	101 on's] Ff, Rowe, +, Coll Dyce,
98 <i>three-foot [stoole] three-foot-stool</i>	Sta Sing Glo Cam on his Cap et
Theob Warb	cet
99 <i>The flye]</i> One line, Han	103 <i>Straines]</i> <i>Stains</i> Rowe 11
<i>I haue]</i> <i>I've</i> Pope, +, Dyce	105 <i>figure]</i> <i>vigour</i> Coll MS
11, 111	107 <i>Hearke,]</i> [Horn] <i>Heark'</i> Coll 111
99, 100 <i>out Into]</i> <i>Out at</i> Han	<i>rows'd,]</i> F <sub>2</sub> <i>rouz'd, F<sub>3</sub>F<sub>4</sub></i>
100 <i>say]</i> Ff, Glo Cam say, Rowe	<i>rouz'd—</i> Rowe, Pope, Han Warb
et cet	<i>rouz'd</i> Theob Johns Cap Coll 1, 11
100, 101 <i>thus mine necke]</i> As quo-	<i>rouz'd, Coll 111 rous'd!</i> Var '73 et
tation, Theob Han Johns et seq	cet (subs)

103 Nerues] That Shakespeare often uses 'nerves' where we should say 'sinews' we all know I am not sure that in Shakespeare's mind sinews, arteries, and nerves were not all three the sources of strength Hamlet says, 'My fate cries out, And makes each petty artery in this body As hardy as the Nemean lion's nerve' Henry the Fifth calls on his soldiers to 'Stiffen the sinews, summon up the blood' But Shakespeare, when the hot blood was stirring, cared little for any nice anatomical distinctions, his Globe audience cared less and, surely, we least of all — Ed

105 in as like a figure] HERFORD That is, acting my words as graphically as his brother While Guiderius's gestures reflect the immediate impression of Belarius's tale, Arviragus, a more imaginative hearer, heightens what he hears by his greater energy of conception — DOWDEN I think that 'figure' here means 'part enacted,' as in *The Tempest*, 'Bravely the figure of this harpy hast thou Perform'd' — III, 11, 83

106 shewes much more] DOWDEN Not, shows more than his brother, but exhibits his own conception of things much more than merely gives life to what I say — WYATT Belarius has here given us the clue to the discrimination of the characters of the two youths, apparently so much alike, — a clue that must be followed up in the succeeding scenes

107 the Game is rows'd] MADDEN (p 26, foot-note) The word 'rouse' seems to have been generally used in the absence of special terms of venery We find it applied to the lion and the panther, and Gervase Markham, in his edition of the *Boke of St Albans* (1595), sanctions its application to the hart. But it was in strictness a term of art used in reference to the buck, and it is so used by Shakespeare Thus, even if other indications were wanting, we could have told that Belarius and the sons of Cymbeline were engaged in the sport of shooting fallow deer with the cross-bow when he exclaimed, 'Hark, the game is roused!' and that Henry Boling-

Oh *Cymbeline*, Heauen and my Conscience knowes 108  
 Thou didd'st vnustly banish me · whereon  
 At three, and two yeeres old, I stole these Babes, 110  
 Thinking to barre thee of Succession, as  
 Thou refts me of my Lands *Euriphule*,  
 Thou was't their Nurfe, they took thee for their mother,  
 And euery day do honor to her graue 114

108 *Cymbeline*,] *Cymbeline* Ff 113 *Nurse*,] *nurse*, Theob Warb  
*Cymbeline*! Rowe et seq et seq  
*knowes*] *know* Pope, + *took*] *take* Pope, +  
111 *Succession*,] *succession* Cam 114 *her*] *thy* Han Warb Cap Ran  
112 *refst*] *refit* Rowe et seq Ktly  
113 *was't*] *was* F<sub>3</sub>F<sub>4</sub>

broke had in mind the chase of the buck when he assured the Duke of York that his son would have found in John of Gaunt a father 'to rouse his wrongs and chase them to the bay'—*Rich II* II, III, 128 Absolute certainty in Shakespearian criticism is attainable only in matters of ventry and horsemanship Shakespeare would as soon write of rousing a fox as of starting a deer

108-116 Oh *Cymbeline* Game is vp] DOWDEN (p 405, foot-note) Professor Ingram suggests to me that the speech as written by Shakespeare ended immediately before these lines with the words, 'The game is roused' These words are awkwardly repeated at the end of the speech, 'The game is up'—[I do not doubt that Professor Ingram is right May we not here recognise the same intrusive hand from which this play suffers elsewhere?—ED ]

110. I stole these Babes] JOHNSON Shakespeare seems to intend Belarius for a good character, yet he makes him forget the injury he has done to the young princes, whom he has robbed of a kingdom only to rob their father of heirs—The latter part of this soliloquy is very inartificial, there being no particular reason why Belarius should now tell to himself what he could not know better by telling it—INGLEBY Belarius's soliloquy here serves the purpose of a chorus [I have grave doubts It bears no resemblance to any of Shakespeare's Choruses A Greek Chorus was composed of spectators—ED ]

112. Thou refts] See 'solicits,' I, vii, 175

112. *Euriphule*] WALKER (*Crit*, II, 31) This is perhaps a corruption of *Euriphyle*—DYCE (ed ii) Walker certainly must have written 'a corruption of *Euriphyle*' [Could Dyce have read to the end of Walker's note? Following what is given above, Walker quotes from Chapman's *Odys*, xi, "Mæra, Clymene, I witness'd there, and loath'd Eryphile," [i. e., Eriphyle] Possibly the bracketed name was added by Lettson, still, it is there on the printed page—ED ]

114 to her graue] MALONE The Poet ought rather to have written 'to thy grave' This change of persons frequently occurs in our author Thus, in *Julius Cæsar*, 'Casca, you are the first that rears your hand'—III, i, 30, 'Hail to thee, worthy Timon, and to all That of his bounties taste'—*Timon*, I, ii, 129. We meet with this construction in Scripture, *Acts*, xvii, 2 'And Paul reasoned with them out of the scriptures and that Jesus, whom I preach unto you, is Christ'—VAUGHAN The youths really were honouring their mother's grave alone, whether the grave actually contained the ashes of their mother, or the ashes of one

My selfe *Belarius*, that am *Morgan* call'd

115

They take for Naturall Father. The Game is vp *Exit.*

### *Scena Quarta.*

*Enter Pisanio and Imogen*

*Imo.* Thou told'st me when we came frō horfe, y<sup>e</sup> place  
Was neere at hand : Ne're long'd my Mother fo  
To see me first, as I haue now *Pisanio*, Man :

5

116 [Horn again sounded Coll u	5 <i>see me</i> ] <i>seeme</i> F <sub>2</sub> <i>seem</i> F <sub>3</sub> F <sub>4</sub>
<i>Game is</i> ] <i>game's</i> Pope, +	<i>I haue now</i> ] Han Johns Coll u,
1 Scene continued Rowe, Theob	Glo Cam Ingl <i>I haue now</i> —Rowe,
Scene vi Eccles	Pope, Theob Warb Coll 1, Sta Ktly
Another Part of the above country	<i>I hope now</i> Sprenger <i>I do now</i> Daniel,
Cap Near Milford-Haven Var '73	Huds <i>I haue now</i> Ff et cet
4 at] ar F <sub>2</sub>	<i>Pisanio</i> , <i>Man</i> ] Ff <i>Pisanio</i> !
4, 5 my <i>see me</i> ] <i>his see him</i>	Rowe u, + <i>Pisanio</i> , <i>Man</i> , Johns
Southern MS Han	<i>Pisanio</i> ! <i>Man</i> ! Rowe 1, et cet.

mistaken to be so The expression, therefore, is not, I apprehend, incorrect, still less spurious —Br NICHOLSON (*N & Q*, VII, ix, 324, 1890) I think this may be explained by supposing that a natural stage-action takes place, and we are at liberty to suppose such the more if it explain a passage *Belarius*, having said, 'They took thee for their mother,' his mind naturally reverts to the fact that she has been his devoted wife and chief companion of his solitude for many years, and he turns away and pauses meditatingly on her I say 'devoted' and 'pauses,' because they must not only have been accomplices, but to be an accomplice she at least must have loved him, and if he had not done so at first,—and it is more likely that he did if we consider his character,—his lonely life with her only as his helpmate in bringing up such children, he must have learned to love her After, then, this pause, marked by or,— he reflectingly says, 'And every day do honour to her grave,' where he the more uses the third person, because his mind again recurs to his first topic—the sparks in the youths' noble and princely natures, —and leads him to reckon this filial love among their excellences [See I, ii, 58, where there is a similar change of personal pronoun and a similar explanation given by Nicholson See also IV, ii, 284, 285, and V, i, 4-6]

116 *Naturall Father*] CRAIGIE (*N E D*, s v *Natural*) 13 Of children actually begotten by one (in contrast to adopted, etc) and especially in lawful wedlock, hence, frequently equivalent to legitimate *b* Similarly of other relationships (especially *natural father* or *brother*) in which there is actual consanguinity or kinship by descent [The present line quoted in illustration]

1 *Scena Quarta*] ECCLES The time I suppose to be in the early part of the morning of the same day as the last scene It seems as if *Pisanio* had reached the court in the afternoon of the same also, which he does in the ensuing scene —DANIEL (*Sh Soc Trans.*, 1877, p 244) Between this and the preceding scene there is an interval of one clear day. *Imogen* and *Pisanio* journey into Wales This scene begins DAY 7. At its close *Pisamo* hastens back to Court.

4, 5 *My Mother . . . see me first*] VERPLANCK Southern altered his Fourth

Where is *Posthumus*? What is in thy mind 6  
 That makes thee stare thus? Wherefore breaks that sigh  
 From th'inward of thee? One, but painted thus  
 Would be interpreted a thing perplex'd 9

6 *Where*] *Where* Ktly et cet  
*What is*] *What's* Ktly 8 *One*,] *One, One, Ff, Rowe 1 One*  
 8 *th'inward*] *Ff, Rowe, +, Coll Han Cam*  
*Dyce, Sta Sing Ktly the inward Cap*

Folio thus 'Ne'er long'd *his* Mother to see *him* first,' which certainly is more consistent with Imogen's state of mind, and renders the words 'As I have now' more relative.

5, 6 To see . in thy mind] WALKER (*Crit*, III, 323) We should arrange, I suspect,—To see me first as I have now—Pisano!—Man!—Where's Posthumus?—What is in thy mind,' etc [Again we have an arrangement which no ear of mortal mould could detect when spoken by an impassioned actress Nor is this all Such an arrangement betrays a lack of dramatic instinct in Walker As the tone stands in the Folio, the weary, woebegone, impatience of Imogen in its rhythm 'Where IS Posthumus?' Walker's 'Where's Posthumus?' is no more dramatic than if she had asked, 'Where's my handkerchief?'—Ed ]—STAUNTON also re-arranged these lines and supplied an omission (*Athenaeum*, 14 June, 1873) But he, too, has 'Where's Posthumus?' which is less excusable in him than in Walker, Staunton was at one time on the stage, so it was said His notice is as follows 'I would read and arrange,—but that the alteration might be thought too violent even in this most corruptly printed play,—"To see me first, as I to see *this* haven, I Now, Pisano, Man! Where's Posthumus?" See *ante*,—"this same blessed Milford,"—and note that "haven" here and in other places must be pronounced *hane*, as "raven," *metri gratia*, must be often sounded *rane*' Did Staunton notice that he changes the accent of 'Posthumus' from its usual erroneous position on the penult to the antepenult?—Ed ]

5 as I have now] CAPELL Imogen only expresses the *degree* of her longing by saying 'twas as great as her mother's, its object is sufficiently known, and the mention of it this way has more beauty than had she made it direct—VAUGHAN (p 439) finds a contrast between 'Ne'er long'd my Mother' and 'as I have now' "in this short time, since we came from horse, have longed to see Posthumus"" [Is not Rowe's broken sentence to be preferred? Pisano's agonised expression startles Imogen and affrights her Suspicion begins to dawn on her, and her sentence remains unfinished—Ed ]

8 From th'inward of thee] SCHMIDT (*Lex*) gives as parallel to the present phrase, 'those jacks that nimbly leap to kiss the tender inward of thy palm'—*Sonn*, cxxviii Yet this is not the same 'inward' as Pisano's, and, according to Bartlett's *Concordance*, these two are the only instances of the word, which really needs no parallel or explanation whatever—Ed

8 painted] That is, described or set forth as in a picture In *Coriolanus*, after Menenius has been describing Coriolanus and ends with that unparalleled expression, 'He wants nothing of a god but eternity and a heaven to throne in,' Sicinius sighs, 'Yes, mercy, if you report him truly' Then Menenius replies, 'I paint him in the character'—V, iii, 27—Ed



Beyond selfe-explication. Put thy selfe 10  
 Into a hauour of leffe feare, ere wildnesse  
 Vanquish my stayder Senfes. What's the matter?  
 Why tender'st thou that Paper to me, with  
 A looke vtender? If't be Summer Newes  
 Smile too't before if Winterly, thou need'st 15  
 But keepe that count'nance stil My husbands hand?  
 That Drug-damn'd Italy, hath out-crafted him, 17

11 <i>hauour</i> ] <i>'haviour</i> Rowe, +, Cap Varr Ran Knt, Sta Ktly <i>wildnesse</i> ] <i>wilderness</i> Warb ('corrected in MS' ap Cam)	13 <i>tender'st</i> ] <i>offer'st</i> Pope, Han [Pisano reaches her out a Letter Cap
12 <i>my</i> ] <i>thy</i> Pope, Han <i>stayder</i> ] F <sub>2</sub> <i>stayer</i> F <sub>4</sub> , Rowe 1	14 <i>If't</i> ] <i>If it</i> Varr Mal Ran Steev Varr Knt, Coll
<i>steadier</i> Rowe 11, Pope, Han <i>stader</i> F <sub>3</sub> , Cap et cet	15 <i>too't</i> ] <i>to't</i> F <sub>3</sub> F <sub>4</sub> et seq
<i>Senfes</i> ] <i>senses</i> —Pope, Theob Han Warb	16 <i>hand?</i> ] <i>hand!</i> Cap et seq
	17 <i>out-craftied</i> ] <i>out-crafty'd</i> Cap Mal <i>out-crafted</i> Varr Ran Dyce 11, 111

10 selfe-explication] CAPELL (p 111) That is, beyond the person's own power of explaining

11 *hauour*] MURRAY (*N E D*) Originally adopted from the French *avoir*, having, possession, property, etc. In the 14th and 15th centuries, association with the English *have*, *having*, introduced the variants *haver*, *havour*, *havour*, and the *h* was established before 1500. At the same time the parallel *behaviour* was formed in the English *behave*, and in the 16th century, *havour*, besides its original sense of 'possession,' took also that of *behaviour*. Subsequently the termination of both words passed through *eour* to *iour* (cf *saviour*, and vulgar 'lovier'), the original sense, 'possession,' became obsolete, and, in the new sense, *havour* came down alongside of *behaviour*, of which it may often have been viewed as a shortened form.

13, 14 *tender'st*. *vtender*] INGLEBY A quibble, very common with the writers of that time, though insufferable now [If by a 'quibble' is meant a pun, and if a 'pun' means a jest, then was Imogen's quibble as insufferable in 1609 as it would be in 1909 or 2009. It was, I think, merely an association of sound, not of meaning, that caused one 'tender' to follow another 'tender,' an illiteration that has nothing more of a quibble in it than there is in our 'might and main,' 'stock and stone'. It is the same with Lady Macbeth's 'I'll guild the faces of the grooms withal. For it must seem their guilt'—this too has been called a quibble. I do not forget old John of Gaunt's death bed, where 'misery makes sport to mock itself', and where he plays nicely with his name of set purpose. That situation is far different from the impassioned moments of Lady Macbeth and of Imogen.—ED.]

14 *Summer Newes*] MALONE So, too, in *Sonnet* xcvi. 'Yet nor the lays of birds nor the sweet smell Of different flowers in odour and in hue Could make me any summer's story tell,' etc.

16 *But keepe*] DEIGHTON Possibly 'But' should be *Not*, i. e., the news, if bad, will be sufficient in itself, and there will be no need of your fierce looks.

17 *Drug-damn'd Italy*] HERFORD That is, detested for its (poisonous) drugs.

17 *out-craftied*] MALONE Thus the old copy, and so Shakespeare wrote

And hee's at some hard point. Speake man, thy Tongue 18  
 May take off some extremitie, which to reade  
 Would be euen mortall to me. 20

*Pis.* Please you reade,  
 And you shall finde me (wretched man) a thing  
 The most difdam'd of Fortune.

*Imogen reade*

**T**hy Mistris (*Pisano*) hath plaide the Strumpet in my 25  
 Bed · the testimonies whereof, lyes bleeding in me. I speake  
 not out of weake Surmises, but from prooffe as strong as my  
 greefe, and as certaine as I expect my Reuenge. That part, thou  
 (*Pisano*) must acte for me, if thy Faith be not tainted with the  
 breach of hers, let thine owne hands take away her life. I shall 30  
 giue thee opportunity at Milford Hauen. She hath my Letter  
 for the purpose, where, if thou feare to strike, and to make mee  
 certaine it is done, thou art the Pander to her dishonour, and  
 equally to me disloyall.

*Pis.* What shall I need to draw my Sword, the Paper 35  
 Hath cut her throat already? No, 'tis Slander,  
 Whose edge is sharper then the Sword, whose tongue 37

18 *Speake man,*] *Speak, man,* F<sub>4</sub>,  
 Rowe 1. *Speak, man,* Rowe 11 et seq  
 26 *lyes*] *lie* Rowe et seq  
 29 *me,*] *me* Theob 11, Warb Johns  
 30 *owne*] *Om* Theob 11, Warb  
 Johns  
 34 [She swoons Ktly  
 35-47. Mnemonic Pope, Warb

35, 36 *Sword, already?*] *Sword,*  
*already,* F<sub>3</sub>F<sub>4</sub>, Rowe *sword?* *already*  
 Pope et seq  
 36, 37 *Slander, Sword,*] Ff, Rowe,  
 Pope, Han Glo *slander, sword,*  
 Theob Warb Johns *slander,—*  
*sword,* Knt *slander, sword,* Coll  
 Sta. *slander, sword,* Cap et cet

So in *Coriolanus*, 'chaste as the icicle that's curd by the frost from purest snow'  
 —[V, iii, 15] —DYCE (ed 11, reading *out-crafted*) But in such cases no stress can  
 be laid on the spelling of the Folio In *Coriolanus* it has 'You have made faire  
 hands, You and your Crafts, you have *crafted* faire,'—IV, vi, 117, and while in  
*All's Well* it has 'muddied,' in *The Tempest* it twice has 'mudded'

34 *disloyall*] LADY MARTIN (p 190) My pen stops here I know not how to  
 write Such a charge as that letter contains, to meet the eye of such a creature!  
 She has begun to read, full of apprehension for her husband's safety, and from his  
 hand she now receives her deathblow As the last word drops from her lips, her  
 head bows in silence over the writing, and her body shrinks as if some mighty rock  
 had crushed her with its weight These few words have sufficed to blight, to  
 blacken, and to wither her whole life. The wonder is that she ever rises I used to  
 feel tied to the earth.

Out-venomes all the Wormes of Nyle, whose breath 38  
 Rides on the posting windes, and doth belye  
 All corners of the World. Kings, Queenes, and States, 40  
 Maides, Matrons, nay the Secrets of the Graue  
 This viperous slander enters What cheere, Madam?  
*Imo* Falfe to his Bed? What is it to be falfe? 43

38 Nyle,] Ff, Rowe 1	Nyle, Rowe	world, Kings matrons, Ecl
11, Pope, Han Glo	Nyle, Theob et	41 Matrons,] matrons,— Knt, Sta
cet		43 Bed?] bed' Rowe et seq
40 World] Ff, Rowe, +	world,—	What false?] What' is it to be
Knt world Cap et cet		false M Mason, Ran Sing Ktly,
40, 41 World Kings Matrons,]		Coll 111

38 Out-venomes] Thus in *Richard II* 'Pierced to the soul with slander's venom'd spear'—I, 1, 171

38 Wormes of Nyle] That is, all the asps of the Nile Cleopatra asks the Clown, 'Hast thou the pretty worm of Nilus there?'—V, 11, 242

39-41 doth belye . World Kings . . Matrons] VAUGHAN (p 441) First, 'corners' cannot be belied in Shakespeare's sense of that word, 'to tell lies of,' although they may be 'filled with lies,' and so be belied in a conceived sense of that word, which is not Shakespeare's meaning I would interpret and punctuate thus 'doth belie,—All corners of the world,—kings, queens, and states, Maids, matrons', which means 'where language is borne on the fleet winds, and at every corner of the world, belies kings, queens, and persons of highest dignity, and both maid and matron —nay,' etc —DOWDEN adopts Vaughan's reading and interpretation Yet if the punctuation of the Folio is to be discarded, and it is not felicitous, Eccles's punctuation (see *Text Notes*) seems to me to be preferable to Vaughan's, in the latter there is a parenthetical clause so elliptical that it has to be explained in the paraphrase by the addition of an *at* Vaughan's reason for making this clause, 'All corners of the world,' parenthetical seems to me to lack strength We are dealing with poetry, and is there anything to be criticised in the passionate exclamation that Slander's breath rides on the posting winds and covers with lies every corner of the earth?—ED ]

40 States] JOHNSON. That is, persons of highest rank

43 False to his Bed? etc] MRS GRIFFITH (p 481) Nothing in situation of circumstance, in thought, or expression can exceed the beauty or tender effect of these lines They catch such quick hold of our sympathy that we feel as if the scene was real, and are at once transported amidst the gloom and silence of the forest, in spite of all the glare of the theatre, and the loud applause of the audience It is in such instances as these that Shakespeare has never yet been equalled, and can never be excelled. What a power of natural sentiment must a man have been possessed of who could so adequately express that kind of ingenuous surprise upon such a challenge, which none but a woman can possibly feel! Shakespeare could not only assume all characters, but even their sexes too —EDWARD ROSE (*Sh Soc Trans.*, 1880-6, p. 1, 1879) 'I shall endeavour to sketch the effect upon many different personages of sudden emotion, but I shall look upon their characters not as many and diverse, but as essentially only two—as modifications (or, more rarely,

## [43 False to his Bed? etc.]

pure examples) of two great opposing types the men who are habitually self-conscious, given to analyse their own minds and deeds, and the men who are not. Yet, to make clear what I mean, I should like to mention one or two characters in real life which impress every one, I believe, as almost pure types of the two classes I have named. In the class of simple, direct minds, acting from obvious motives and with a minimum of self-consciousness, must surely come those of John Bright, of Darwin, of the late Duke of Wellington, and of a vast mass of undistinguished people, some dull, some hard, some exquisitely innocent, some marvellously selfish. These people vary as much as angel from devil, yet there is about them all a certain childlikeness, good or bad, a certain self-confidence, useful or dangerous. Even Darwin, while he admits most freely that he may be mistaken, has the self-confidence of utter punity, he knows that he is merely telling you what he has seen honestly, dully, and without *arrière-pensée* or reserve. So the Duke of Wellington did simply what seemed to him his duty, never thinking what it might seem to other men and so many a man quite unconsciously obeys his own pleasure, his own ambition, or the will of some superior nature who without an effort masters him. Of the opposite kind are many modern poets—Tennyson, Browning, very noticeably the late Arthur Clough—men who constantly look into their own minds, examine their own motives, deliberate, doubt, and change. A student of human nature, in the literary sense—a subjective poet—is, in the nature of things, bound to be of this class. Goethe and Byron, though both men of much practical sense, belonged essentially to it—they made it the business of their lives to think and to express their thoughts. They were not among the great *doers* of this world. Their fine general powers might have obtained for them a good place among practical men, but nothing like the rank to which some parts of their faculties would seem to have entitled them. That there have also been men of infinite littleness in this class hardly needs to be said. A tiny intellect eagerly scrutinising itself cannot well be of any calculable value. Shakspeare, as a purely dramatic poet, had of necessity a nature prone to self-analysis, though his genius was large enough to analyse also nearly every other mind, while it yet noted all natural objects, and constantly kept all things in due proportion. In his very latest plays, the *Winter's Tale* and *Cymbeline*, he has companion studies of two contrasting characters, under circumstances to a considerable extent the same. Both Hermione and Imogen are accused by their husbands of infidelity, though it is true that the former is impeached in the presence of many people, while the latter is quite alone, except for the faithful servant who bears the news. But Hermione's is evidently a simple and grand nature of unusual strength, which, though fully realising its position, had force enough to bear with the amplest dignity a terrible trial. For this great soul no personal attack is too heavy to be endured, it is only at the death of her son—following upon a joy so great that she could utter but one word—that, like Hero, and not unlike Othello, she falls into a deadly swoon. It is not thus that Imogen's curious, imaginative character is affected by such an accusation. She *thinks*, thinks fast and hard, and talks as fast—she makes what is an almost continuous speech of sixty lines. She does not even casually mention Cloten without an elaborate definition of his character—‘that harsh, noble, simple nothing’. These are her first words, after that silence so often to be noticed in parallel cases in Shakspeare—*Sudden Emotion in its Effect upon different Characters, as shown by Shakspeare*

To lye in watch there, and to thinke on him?  
 To weepe 'twixt clock and clock? If sleep charge Nature, 45  
 To breake it with a fearfull dreame of him,  
 And cry my selfe awake? That's false to's bed? Is it?

*Psy.* Alas good Lady.

*Imo* I false? Thy Conscience witnesse. *Iachimo*, 49

47 <i>That's</i> ] <i>that</i> Pope, Theob	47 <i>Is it?</i> ] Ff, Rowe, Johns
Warb	Sta Glo Cam Om Pope, +
<i>false</i> ] Ff	rate line Cap et cet
<i>to's</i> ] Ff, Rowe, +, Dyce, Sta	49 <i>witnesse</i> ] <i>witness</i> , Rowe, +
Glo Cam <i>to his</i> Cap et cet	Ingl <i>witness</i> Coll 1, 11, Ktly
<i>bed?</i> ] <i>bed</i> , Rowe, Coll <i>bed'</i>	<i>Iachimo</i> ,] <i>Iachimo</i> ,— Theob
Pope, + <i>bed</i> , Ran Dyce, Sing Ktly	Warb Johns
Glo Cam	

43 What is it to be false? ] VAUGHAN (p 442, adopting M Mason's reading—see *Text Notes*) Imogen does not ask the general question what falsehood to his bed is, but whether all which she describes, that is, all which she herself does, be falsehood, and then concludes, '*that* is falsehood, is it?' Further, there is but one question, and that is whether the accumulation of acts here described constitutes falsehood, not many questions as to many acts, for that spoils the picture of her absolute devotion, which shows itself in a whole group of actions and sufferings. Of the impressive group she says, '*that's* false to his bed, is it?' a question she has already asked at the beginning of the sentence, and which she energetically repeats at the end of it. [It seems to me that the appeal here to be made is to the dramatic effect. Imogen, as Rose says, 'thinks fast,' but she thinks piecemeal, and each reminiscence, as it rises in her mind, is a question, with the faintest possible pause, but yet a pause, after each one, for the indignant denial. We must bear in mind that she is before an audience, and, however fast she may think, she must not think faster than they, and so o'erstep the modesty of nature.—Ed.]

44. To lye in watch there, etc.] HUNTER (II, 295) Shakespeare has shown here, and in the character of the wife of Hotspur, how beautifully he can depict conjugal tenderness and affection. Lady Percy of *King Henry the Fourth* was the Countess of Northumberland, of Shakespeare's own time, the amiable wife of a morose husband. A daughter of hers was Countess of Leicester, wife of a Sidney, and I am tempted to quote a passage from one of her letters to the Earl, so like this speech of Imogen, that if we may not suppose she had recently read it, and the words had left their trace on her memory, we may at least take them as proof how justly the Poet has here delineated some of the most sacred and honourable of human sentiments. 'Mr Seladine comes in with your letter, whom I am engaged to entertain a little besides it is supper-time, or else I should bestow one side of this paper in making love to you. And since I may with modesty express it, I will say that if it be love to think on you sleeping and waking, to discourse of nothing with pleasure but what concerns you, to wish myself every hour with you, and to pray for you with as much devotion as for my own soul, then certainly it may be said that I am in love, and this is all which you shall at this time hear from yours, D. Leicester'

46 fearfull dreame of him] That is, fearful for him, for his safety

49. Thy Conscience witnesse. *Iachimo*] CAPELL (p 111). As the moderns

Thou didd'st accuse him of Incontinencie, 50  
 Thou then look'd'st like a Villaine : now, me thinkes  
 Thy fauours good enough Some Iay of Italy  
 (Whose mother was her painting) hath betraid him. 53

51 *me thinkes*] *me thinks* F<sub>3</sub> *me-* Elze *colour was* Herr *broker was*  
*thinks* F<sub>4</sub> et seq (1 e *brother*, 1 e *mother*) Sprenger  
 52 *fauours*] *favours* Rowe et seq *motheur was* Becket *smoother was*  
*good*] *well* Cap Jackson *honour was her plaything*  
 53 *mother was*] *feather was* Cap Gould  
 Ecl *plumage was* Bailey *favour was* 53 *betraid*] *bedlaid* Bulloch  
 Cartwright *pander was* Bulloch,

[1 e, Capell's predecessors] have pointed this passage, Imogen's appeal is to Iachimo's conscience, whereas the Folios direct it to Posthumus, and the other is apostrophized afterwards—ECCLES I cannot avoid entertaining a suspicion that this address might have been directed to Pisanio, whose close attendance upon her person might be supposed to afford him the best assurance of her fidelity—DELUSS, as well as all editors who adopted Rowe's punctuation (see *Text Notes*), suppose that this appeal is made to Iachimo—HERZBERG (p 460) dissents, however, and follows the Folio 'Thy,' he says, 'can refer only to Pisanio In the vividness of her emotion Imogen then turns to the absent Iachimo, to whom, of course, "Thou" applies In moments of passionate excitement such a change of appeal is as true psychologically as it is common to poets of all times'—VAUGHAN 'Thy conscience witness' applies to Posthumus—and means more than its words adequately express—in the sense of 'Thy conscience witness whether it is I or thou that is false,' and does not apply to Iachimo.—DOWDEN That is, thy inmost consciousness Is this addressed to Pisanio or to Posthumus? I think to the latter [I doubt that Imogen was at that instant conscious of Pisanio's presence—ED]

52 *fauours good enough*] MALONE So, in *Lear*, 'Those wicked creatures yet do look well-favor'd, when others are more wicked'—II, iv, 259

52 *Some Iay of Italy*] MURRAY (*N E D*) describes the Jay as a noisy, chattering bird with vivid tints of blue, heightened by bands of jet black and patches of white From a bird of this description the sense is easily transferred to 'a showy or flashy woman, one of light character' And inasmuch as its earliest use (according to Murray) in this transferred sense is found in *The Merry Wives*, where Mrs Ford says, 'We'll teach him to know turtles from jays'—III, iii, 44, it is not impossible that it is Shakespeare's own original comparison, unless he obtained the idea from the Italian *Putta*, which means both the bird and a wanton woman Capell was the first to call attention to this Italian similarity, and it was afterward put forward by SINGER, without credit to Capell, and mentioned by KNIGHT, but I think no importance has been attached to it—ED

53 (*Whose mother was her painting*)] The text of ROWE's first edition reads, '*Whose Wother*,' etc. It is a misprint, merely an inverted *M*, which was corrected in his second edition, but not before CHARLES GILDON put forth a volume in 1710 containing Shakespeare's *Poems with Critical Remarks*, etc, of his own, and a *Glossary* of about five pages containing *An Explanation of the Old Words us'd by Shakespeare in his Works* In this *Glossary* he loyally inserted *Wother*, and still more loyally supplied a definition, namely 'Ment, Beauty, etc' I am indebted for this reference to Gildon to Theobald, who was distressed over his

## [53 (Whose mother was her painting)]

inability to find another example of *Woither*, no matter what it meant. Theobald's own emendation was not happy, the text 'seems to me,' he says, 'to have this sense, "Whose Mother was a Bird of the same Feather", i e, such another gay wanton which is severe enough. I have imagin'd the Poet might have wrote "whose mother was her planting," i e, was bawd to her, and planted her on Posthumus which is still more sarcasticall'—'The true word,' asserts Warburton, 'is *meether*, a north country word, signifying beauty. So that the sense of *her meether was her painting* is that she had only an appearance of beauty, for which she was beholden to her paint'—I can find no such word as *meether* in Dr JOSEPH WRIGHT's monumental *English Dialect Dictionary*—Dr ALDIS WRIGHT, in the foot-notes in the *Cam Ed*, says that the conjecture was 'withdrawn in MS'—Dr JOHNSON wisely and temperately observes 'The present reading, I think, may stand, "some jay of Italy," made by art the creature, not of nature, but of painting. In this sense "painting" may be not improperly termed her "mother"'—I think that Theobald may have indirectly suggested HANMER's emendation which, in his first edition, he inserted in his text without comment, it is 'Whose feathers are,' etc. This, after changing it to 'Whose feather is,' etc., was adopted by CAPELL—STEEVENS tells us that he met with a similar expression in one of the old comedies, but forgot to note the date or name of the piece '—a parcel of concerted feather-caps, whose fathers were their garments' This quotation is almost conclusive, if— In the *Varrorum* of 1803 HARRIS is quoted as remarking that "'Whose mother was her painting" means her likeness' The connection is not readily detected, I think, between the betrayal of Posthumus and the painted likeness of the mother of some jay of Italy. As a family portrait it may have been source of pride, but as a means of seduction its value is obscure—In WILLIAM RICHARDSON's *Essays*, which are thoughtful and didactic, but barren of enthusiasm or vivacity, there is on p. 190 a foot-note on the present passage, which to R. G. WHITE (*Shakespeare Scholar*, p. 462) appears to be 'entirely satisfactory' 'Imogen,' says Richardson, 'is moved by indignation, and even resentment. These feelings incline her to aggravate obnoxious qualities in the object of her displeasure. The "jay of Italy" is not only very unworthy in herself, but is so by transmitted, hereditary, and, therefore, by inherent wickedness. She derived it from her parents. *matris turpi filia turpior*, her mother was such as she is, her picture, her portrait, for the word "painting" in old English was used for *portrait*. Shakespeare himself so uses it "Laertes, was your father dear to you? Or are you like the painting of a sorrow, A face without a heart?" Perhaps, too, the poet uses that sort of figure which, according to rhetoricians, presents as expressing some strong emotion, the consequent in place of the antecedent, or the effect for the cause. So that, instead of saying that the jay of Italy was the picture of her mother, Imogen says, more indignantly and more resentfully, that her mother was such another, was her very picture. So that she was inherently and hereditarily worthless, and capable of the arts of seduction'—This is really what I suppose Harris means, and it is to me eminently unsatisfactory. I cannot divine why, at that supreme hour, Imogen's thoughts should fly to the jay's mother as a distinct person. If it aggravate the jay's guilt by showing that her mother before her was as bad as she is, why stop at the mother? The hereditary stain will be deeper if the jay had a gay granddam, and so on, further and further back. Of course this is absurd, but, I think, it tests Richardson's theory. Moreover, the meaning which

## [53 (Whose mother was her painting)]

Claudius, in speaking to Laertes, attaches to 'painting' cannot I think be attached to the word as Imogen uses it Claudius refers to it as a mere piece of canvas, a *simulacrum* Whatever Imogen meant, this she did not mean We must bear in mind that jays not only in Italy, but everywhere, were conspicuous by their painting Of this enough examples may be found in *Measure for Measure*—KNIGHT asks, 'May we venture to suggest, without altering the text, that *muffler* was the word, which as written might be easily mistaken for "mother"?' The class of persons which Shakespeare here designated by the term "jay" were accustomed to wear a veil or mask called a "muffler," [because, as Randle Holmes says, in his *Academy of Armory*,] "they were ashamed to show their faces" The jay of Italy needed no other disguise than the *painting* of her face—her *muffler* was her "painting" "

In January, 1852, COLLIER announced the discovery of his Annotated Copy of the second Folio, and published in the next year the *Notes and Emendations* contained in it On p 518 of that volume the emendation, by the annotator of the present passage, is thus set forth by Collier 'We are told by the amender of the Folio, 1632, to read "*Who smothers her with painting*," etc We fairly admit it to be possible that the old corrector, not understanding the expression, "Whose mother was her painting," as it was recited before him, might himself mistake it for "*Who smothers her with painting*," but it is much more likely that in this place, where Imogen was to give vent to her disgust and anger, she would not use a metaphor, especially so violent a one, as to call the daubing of the face actually the "mother" of a courtesan Imogen would, therefore, be disposed to render the contrast as strong as words could make it, and would not be content to throw censure on her debased and profligate rival merely by a far-fetched figure of speech Shakespeare, indeed, in this very play employs such a figure, but under extremely different circumstances, *viz*, where Guiderius ridicules Cloten for asking if he did not know him by his fine clothes The answer is "No, nor thy tailor, rascal Who is thy grandfather? he made those clothes, Which, as it seems, make thee"—IV, ii, 109-111. These lines occur in Act IV, and what Imogen says of the "jay of Italy" is inserted in the immediately preceding Act, and if one thing more than another could persuade us that "who smothers her with painting" is the true text, it is that, if we suppose differently, it makes Shakespeare employ the very same metaphor in two consecutive Acts Our great dramatist was neither so poverty-stricken as regards language, nor so injudicious as regards nature, to repeat himself in this way Imogen would not study metaphors at such a time It is an axiom that genuine passion avoids figures of speech, because passion does not reflect, and a figure of speech is the fruit of reflection, therefore, we feel assured that the scribe misheard, and wrote "whose mother was her painting" instead of "*who smothers her with painting*" The coincidence of sound seems otherwise almost inexplicable—Inasmuch as this emendation was the source of much controversy, it seems best that the painful student should have thus before him the arguments wherewith Collier first introduced it The substance of the foregoing from his *Notes*, etc, Collier repeated in his edition, and added 'besides, if Shakespeare had meant to say that "painting" was the mother of the Jay of Italy, he would not have inserted the passage as he has done, the line does not in any way call for it, to have said "Whose painting was her mother" would have suited the line just as well as the inversion No inversion is used when Guiderius speaks of



## [53 (Whose mother was her painting)]

the tailor as the grandfather of Cloten. In *Hamlet* "good mother," as it properly stands in the First Folio, had been misprinted in the quarto of 1611, "*could smother*"—I, ii, 77. Still we do not place the emendation of the manuscript in the text, upon our ordinary principle, not to disturb words in the old copies which bear a consistent and intelligible meaning.—COLLIER announced his possession of this Annotated Copy of the Second Folio in *The Atheneum* on the 31st of January, 1852. A few weeks afterward, in March, HALLIWELL wrote a small pamphlet of fifteen pages, wholly directed against this emendation "*Whose mother was her painting*" "The original text, whatever the reading, clearly means," says Halliwell, "that the jay of Italy was the creature of Painting, not of Nature, and that this is expressed by the *original* reading in grammatical phraseology, and that it is confirmed by other passages in the works of Shakespeare himself" [Italics Halliwell's]. Not only is this kind of imagery unusual, but we actually find it introduced into the very next Act of this same play, "*Cloten* Thou villain base, know'st me not by my clothes?" *Gudermus* No, nor thy tailor, rascal who is thy grandfather? he made those clothes, which, as it seems, make thee"—IV, ii, 107-111. Here is precisely the same thought, and might be expressed in the same terms, 'whose father was his clothing.' A much stronger instance will be found in *All's Well*, 'Let me not live, quoth he, to be the snuff of younger spirits whose judgments are *Mere fathers of their garments*'—I, ii, 58. Mr Collier has a sensible note on this passage 'Tyr-whitt,' he says, 'would read *feathers* for "fathers", but the sense of the old reading is very obvious, the judgements of such persons are only employed in begetting new modes of dressing their persons.' Precisely so, and a similar explanation will suit the passage in *Cymbeline*. If 'whose mother was her painting' was, as I have heard it said, too obscure a phrase to be used before the 'groundlings' of The Globe, surely 'mere fathers of their garments' is open to the same objection. It must be recollected that the metaphorical use of *father*, *mother*, *parent* is of very frequent occurrence in the old dramatists. The imagery is surely not more forced with painting than with clothing. If a man's dress can be metaphorically called his father, a courtesan's painting can, with equal propriety, be called her mother, and it must be also noticed that Imogen continues the imagery in the next line, calling herself 'a garment out of fashion'—A. E. B[RAE] (*N. & Qu.*, I, v, 484, May, 1852). In the following lines from *As You Like It*, *mother* is directly used as a sort of warranty of female beauty! Rosalind is reproving Phebe for her contempt of her lover, and in derision of her beauty, she asks 'Who might be your mother? That you insult, exult, and all at once over the wretched?'—III, v, 35. Now if Phebe had been one who *smothered her in painting*, an appropriate answer to Rosalind's question might have been—her mother was her *painting*! Most certainly this latter phrase is the more graceful mode of expressing the idea. [Surely, the appeal to a mother is not here made as a 'warranty of beauty,' but as a warranty of sweetness and forbearance.—ED.]—ANON (*Blackwood's Magazine*, October, 1853, p. 471). We take it that 'mother' here means *Italy*, and that the painting means *model*, so that the gloss on the passage should run thus. Some jay of Italy, to whom Italy (*i. e.*, Italian manners) was the model according to which she shaped her morals and her conduct, hath betrayed him. That thus, or something like it, is the meaning is confirmed by what follows—'Poor I am stale, a garment *out of fashion*', that is, the new fashions, the new-fangled ways, are to be found only in Italy, and doubtless that daughter of Italy—that jay

## [53 (Whose mother was her painting)]

or imitative creature by whom Posthumus is now enslaved—is a considerable proficient in those fashionable and novel methods of conquest. If we adopt Johnson's meaning, we must change 'was' into *is*. [The anonymous author of these notes in Blackwood is spoken of by Ingleby in *N & Qu*, V, vii, 224, as 'the late Mr Lettsom, but Lettsom himself, in his *Preface* to Walker's *Criticisms*, etc., p. liv, speaks of Anon's remarks in Blackwood in terms of decided contempt.—ED.] —R. G. WHITE (*Shakespeare's Scholar*, pp. 44–48) opposes the emendation of Collier's MS, because it is 'not absolutely necessary,' and is, moreover, a descent from poetry to prose. The best portion of White's remarks is a refutation of Collier's rash assertions that 'Imogen would not study metaphors at such a moment,' and that 'genuine passion avoids figures of speech.' In White's subsequent edition, in 1860, his own contribution to the discussion is mainly a reference to the foregoing paper in his *Shakespeare's Scholar*. —STAUNTON quotes Steevens's extract from an old Comedy (the title whereof Steevens could not remember) and adds another 'equally pertinent,' from Middleton's *Michaelmas Term*, 'Why should not a woman confess what she is now, since the finest are but deluding shadows, begot between tiewomen and tailors? *for instance, behold their parents!*'—III, 1, 4. Collier's annotator proposes a change which everyone must admit to be singularly striking and ingenious.—HALLIWELL (Folio edition, 1865) '[Collier's MS], not being acquainted with the figurative idiomatic phraseology which was current under various forms in the dramatic literature of Shakespeare's period, gives a reading which is unquestionably more suitable to modern hearers, and, under any circumstances, must be considered a verbal alteration of peculiar ingenuity.'—DYCE (ed. 11) refers to the emendation by Collier's MS as 'most ingenious.'—THE CAMBRIDGE EDITION (ed. 1, 1866) If the text be right, the meaning probably is 'Whose mother aided and abetted her daughter in the trade of seduction.' Such a person is introduced by Middleton in *A Mad World, My Masters*, where in Act I, sc. 1, we find 'See where she comes, The close curtezan, whose mother is her bawd.' It suits the character of Imogen that she should conceive a circumstance to account for, and in some measure palliate, her husband's fault.—*Ibid* (ed. 11) Dr W. ALDIS WRIGHT adds to the foregoing note the following comment 'The passage from Middleton is quoted in Warburton MS, but it does not justify the explanation above given, which I always regarded as very doubtful. If the reading in the text be correct, Johnson's interpretation is right. Compare IV, 11, 108–111.'—R. M. SPENCE (*N & Qu*, VI, 1, 52, 1880) A few lines below, in the same speech of Imogen, we read 'All good seeming shall be thought Put on for villany not *born where 't grows*,' etc. So the beauty which Imogen feared had seduced Posthumus into infidelity to her was 'not born where it grew, was not native, but the product of meretricious art. Of the seeming bloom on the vice-paled cheek, the paint-pot was the "mother".'—HUDSON (1881) That is, who was *born of her paint-box*, who had no beauty, no attraction, no womanhood in her face, but what was daubed on, inasmuch that she might be aptly styled the creature of her painting, one who had daubery for her mother. So, in *Lear* II, 11, Kent says to Oswald, 'You cowardly rascal, Nature disclaims in thee, a tailor made thee.' And when Cornwall says to him, 'Thou art a strange fellow, a tailor make a man?' he replies, 'Ay, a tailor, sir; a stonecutter, or a *painter*, could not have made him so ill, though they had been but two hours at the trade.' A figure more in Shakespeare's style than this [the present text] is hardly to be met with in the whole

Poore I am ftale, a Garment out of fashion,  
And for I am richer then to hang by th'walles,

55

55 *I am*] *I'm* Pope, +55 *th'walles*] *the walls* Cap et seq

compass of his plays Nothing short of a written order direct from the Poet himself would persuade me into the substitution [of Collier's MS ], and even then I should entreat him to reconsider before he authorized the change —R ROBERTS (*New Sh Soc Trans*, 1880-6, p 202) Compare 'If Madame Newport should not be link't with these *Ladyes*, the *chain* wold never hold, for shee is sister to the famous Mistress Porter and to the more famous Lady Marlborough (whose Paint is her *Pander*)' —*News from the New-Exchange, or the Commonwealth of Ladies* Printed in the yeere of Women without Grace, 1650, p 9 Again, compare 'Finally hee would thou his equalls and said that his Arne was his Father, his works his Linage' —Shelton's Transl of *Don Quixote*, 1632, f 133 [Br NICHOLSON (*N & Qu*, VI, viii, 241, 1883) pronounced these two quotations 'exact parallels' to Imogen's words Their value is, I fear, weakened by their late date —ED] —INGLEBY The *hysteria passio* was, on more special grounds, called 'the mother,' as in *Lear*, II, iv, 56 Accordingly the word stands for the characteristic strength or weakness of woman, and here it seems to stand for female vanity —IBD (*Revised* ed) justly remarks that 'the use of the word "mother" must not here be confounded with the meaning as a warranty for female tenderness, nor with the *hysteria passio* for which it sometimes stands' —THISELTON The Jay itself is no sham, for all its showy plumage the jay of Italy is an egregious fraud,—the daughter of her pigmentary adornments, to which she owes her existence, such as it is, and without which she would not count But it is not unlikely that there is a concurrent allusion to the 'mother' of fluids Minshew explains 'the mother or lees of wine, so called, because it nourisheth and preserveth the wine as a mother' We might interpret, 'Whose quality depends on her paint' There may also be a connection between the 'mother' and the colour of the liquid, of which it may have been regarded as the source —DOWDEN The suggestion 'whose mother wore her painting,' or 'saw her painting' (letters transposed from 'was'), meaning whose mother was of the same ill trade, has not hitherto been made If we might disregard the parenthesis, a slight emendation would alter the sense Imogen might have had a thought similar [to the quotation from Middleton given by the Cambridge edition], but have been unable,—like Desdemona,—to frame her lips to utter so gross a word, and we might read 'Some jay of Italy Whose mother was—her painting hath betray'd him'

[The whirlpool of comment that has eddied about this phrase has, apparently, revealed only 'motion without progression' I am content to accept the text as it stands with Dr Johnson's paraphrase In the *Text Notes* the conjectures are recorded of Zachary Jackson, Andrew Becket, and George Gould, careless and confident amenders of Shakespeare's, whose random guesses I announced, long ago, I should cease to record on these pages They may be found duly credited by the CAMBRIDGE EDITORS, whose long-suffering toleration exceeds mine. Possibly it is well in emergencies like the present to set forth every conjecture, and I have, therefore, set forth those of these three copesmates.—ED.]

54 Garment out of fashion] STEEVENS: Thus, in *Westward for Smelts*, 1620 'But (said the Bainford fish-wife) I like her as a garment out of fashion'

55 hang by th'walles] STEEVENS: This does not mean to be converted into

I must be ript : To peeces with me Oh ! 56

Mens Vowes are womens Traitors. All good seeming

By thy reuolt (oh Husband) shall be thought

Put on for Villainy ; not boine where't growes,

But worne a Baite for Ladies. 60

*Pisa.* Good Madam, heare me.

*Imo.* True honest men being heard, like false *Aeneas*,  
Were in his time thought false . and *Synons* weeping 63

56 *Oh* | Ff, Rowe 1, Coll 11, 111 *Oh*,  
Rowe 11, + *O*! or *O*, Cap et cet

57 *good seeming* | *good-seeming* Ktly

59 *borne* | *born* F<sub>1</sub>F<sub>4</sub> et seq

*growes*, | Ff, Rowe, Pope, Han

Knt, Coll Dyce, Sta Glo Cam  
*grows*, Theob et cet

61 *Good* | Om Pope, Theob Han  
Warb

61 *me* | *me*—Rowe, +

62–68 Mnemonic Pope, Warb

62 *True honest* | *True-honest* Walker  
(Crt, 1, 33), Dyce 11

63 *Synons* | *Synon's* Rowe *Sinon's*  
Theob

hangings for a room, but to be hung up, as useless, among the neglected contents of a wardrobe So in *Meas for Meas* 'Which have, like unscour'd armour, hung by the wall'—I, 11, 171 When a boy, at an ancient mansion-house in Suffolk, I saw one of these repositories, which (thanks to a succession of old maids) had been preserved, with superstitious reverence, for almost a century and a half Clothes were not formerly, as at present, made of slight materials, were not kept in drawers, or given away as soon as lapse of time or change of fashion had impaired their value On the contrary, they were hung up on wooden pegs in a room appropriated to the sole purpose of receiving them, and though such cast-off things as were composed of rich substances were occasionally *ripped* for domestick uses (viz, mantles for infants, vests for children, and counterpanes for beds), articles of inferior quality were suffered to 'hang by the walls' till age and moths had destroyed what pride would not permit to be worn by servants or poor relations 'Comitem horridulum trita donare lacerna' (Pers I, 54) seems not to have been customary among our ancestors, and there is yet in the wardrobe of Covent-Garden Theatre a rich suit of clothes that once belonged to King James I When I saw it last it was on the back of Justice Greedy, a character in Massinger's *New Way to Pay Old Debts* [MALONE disagrees with this view, which really seems to be correct, in the following note] Imogen, as Mr Roberts suggests to me, 'alludes to the hangings on walls, which were in use in Shakespeare's time' These being sometimes wrought with gold or silver, were, it should seem, occasionally ript and taken to pieces for the sake of the materials

56 I must be ript | Both ROLFE and DOWDEN see a play on words here, and refer to Cloten's threat to Pisanio 'He haue this secret from thy heart, or rip Thy heart to finde it'—III, v, 108 I venture to think that it would be more accurately defined as a figure or metaphor than as a play on words—ED

56. *Oh* | Is this an exclamation of anger, or of sorrow, or of scorn, or is it a shudder?—ED

62, 63 *honest men* thought false | ECCLES suggests that 'heard' is here repeated in reply to what Pisanio has uttered This seems very doubtful, if the punctuation proposed in the following note by Vaughan is to be accepted—

Did scandall many a holy teare : tooke pittie 64  
 From moft true wretchedneffe. So thou, *Posthumus*  
 Wilt lay the Leauen on all proper men ; 66

64 *teare* ] *tear*, Pope, Han Dyce u,  
 m, Glo Cam

*tooke*] *took* F<sub>2</sub> *took* F<sub>3</sub>F<sub>4</sub>

65 *wretchedneffe* ] *wretchedness* Cap  
 et seq

66 *Leauen on*] *leuen* to Ff, Rowe,  
 Pope, Theob Warb Johns *level* to  
 Han

*on all proper*] *on all, proper*  
 Daniel

VAUGHAN (p 444) This is, 'honest men when they spoke like' ('being heard like') 'Æneas were in the time of Æneas thought false', *not*, as all editors seem to understand, 'honest men were thought false, like false Æneas, as soon as they were heard' We should print thus True honest men, being heard like false Æneas, were in his time thought false'—DOWDEN says of this punctuation that 'perhaps it is right' It seems to me entirely right—Ed

63 **Synons**] In the 'skilful painting, made for Priam's Troy,' which poor Lucrece sees and describes there is much about Simon's perjury and his 'borrow'd tears,' and how she tears his likeness in the picture with her nails—*R of L*, 1521-1564

64 **tooke pittie**] That is, abstracted pity

65 So thou, Posthumus] WARBURTON When Posthumus thought his wife false, he unjustly scandalised the whole sex His wife here, under the same impression of his infidelity, attended with more provoking circumstances, acquits his sex, and lays the fault where it is due The poet paints from nature This is life and manners [This idea Warburton proceeds to amplify in half a dozen commonplace lines The whole note, EDWARDS opines, might be referred as an example under his canon that 'The Profess'd Critic, in order to furnish his quota to the bookseller, may write *Notes of Nothing*; that is, Notes which either explain things which do not want explanation, or such as do not explain matters at all, but merely fill up so much paper']

66 lay the Leauen] CAPELL (p 112) To 'lay the leaven' on anything is a scripture phrase, and used (as grammarians are wont to term it) *in malam partem*, for—vitiate or corrupt it, the sense it has here, and is also that of 'o'erleaven' in *Hamlet*, I, iv, 29, but in *Meas for Meas* we have 'leaven'd,' its participle, in the sense of *season'd* simply for 'leaven' is a sour dough, seasoned with salt, . . . to a lump of this dough before salting (at which time it is insipid and tasteless) is Ajax compared by Thersites in *Tro and Cress*, II, i, 15

66 Leauen] UPTON (p 212) A reference to 1 *Corinthians*, v 6-8, 'a little leaven leaveneth the lump,' explains this present passage, which means that Posthumus 'will infect and corrupt their good names, like sour dough that leaveneth the whole mass, and will render them suspected In line 68 I would read, 'From thy great fall' Compare, 'And thus thy fall hath left a kind of blot, to mark the full-fraught man and best indued with some suspicion I will weep for thee, For this revolt of thine, methinks, is like Another fall of man.'—*Hen. V* II, ii, 138 [The similarity between this passage and the present would lend unusual plausibility to Upton's conjecture, if the smallest objection could be raised against 'faile' In WORDSWORTH'S quotation (p 333) of this passage from *Cymbeline*, *fall* is printed without comment. I have failed to find it in any text.—Ed.]

66 proper men] DOWDEN. Not, I think, handsome men (a frequent meaning

Goodly, and gallant, shall be false and perjur'd 67  
 From thy great faile : Come Fellow, be thou honest,  
 Do thou thy Masters bidding. When thou seest him,  
 A little witnesse my obedience. Looke 70  
 I draw the Sword my selfe, take it, and hit  
 The innocent Mansion of my Loue (my Heart )  
 Feare not, 'tis empty of all things, but Greefe .  
 Thy Master is not there, who was indeede  
 The riches of it. Do his bidding, strike, 75  
 Thou mayst be valiant in a better cause ;  
 But now thou seem'st a Coward  
*Pyl.* Hence vile Instrument,  
 Thou shalt not damne my hand.  
*Imo.* Why, I must dye 80  
 And if I do not by thy hand, thou art  
 No Seruant of thy Masters. Against Selfe-slaughter, 82

67 <i>Goodly, and gallant</i> ] <i>goodly and</i>	75 <i>strike,</i> ] <i>strike</i> , Pope,+ <i>strike</i>
<i>gallant</i> Han Dyce, Ktly Glo Cam	Cap et seq
69 <i>bidding</i> ] Ff, Rowe, Coll Ktly,	76 <i>cause,</i> ] <i>cause</i> , Pope,+ , Knt, Coll
Cam <i>bidding</i> Pope et cet	Sta Cam
70 <i>obedience</i> ] Ff, Rowe,+ , Cam	79 [Hurling it away Coll III
<i>obedience</i> Cap et cet	81 <i>And if</i> ] <i>An if</i> Walker
<i>Looke</i> ] <i>Look</i> , F <sub>3</sub> F <sub>4</sub> , Cap <i>Look!</i>	82 <i>Against</i> ] <i>'Gainst</i> Pope,+ , Dyce,
Pope et cet.	II, III
73 <i>Feare not,</i> ] <i>Fear not</i> , Cap et seq	

of 'proper'), but rather *honest, respectable*, as in 'a proper gentlewoman'—2 *Hen IV* II, II, 169

75. *Do his bidding, strike*] Compare the treatment of this scene in the two versions that in Boccaccio, and that in *Westward for Smelts*. In the former it rises to a level no higher than the rest of the story, but in the latter it has, in rude outlines, the pathos and beauty of the present scene—a proof quite sufficient, as I think, to show that it is an adaptation from Shakespeare.—Ed

82, etc *Against Selfe-slaughter*, etc] Once before we have had a reference to this 'divine prohibition'. Hamlet wishes 'that the Everlasting had not fix'd His canon 'gainst self-slaughter'. In reference to this passage (see note *ad loc*, I, II, 132, of the present edition)—R. GRANT WHITE remarks, 'Shakespeare may have known the Bible, as he knew all other things in his day knowable, so much better than I do that I may not without presumption question what he says about it. But I have not been able to discover any such specific prohibition?—Bishop WORDSWORTH (p 149) There is nothing in which Shakespeare is more emphatic than in representing the act of suicide as a direct violation of the Divine law [as in *Hamlet* and in the present passage]. I am not aware that such a prohibition is to be found in the Holy Scripture [foot-note Unless it be in the Sixth Commandment], in *Cymbeline* any reference to Revelation would have been out of place. The 'canon,' therefore, to which our poet refers must be one of natural religion

There is a prohibition fo Diuine, 83  
That crauens my weake hand : Come, heere's my heart .

84 *Tha!* *Tha't* Vaun

84 *heart* ] *heart*—Rowe, + *heart*  
Cam

[It is unlike Shakespeare to refer, without due authority, to a specific 'canon,' or to a 'divine prohibition' A conviction, therefore, has never deserted me that eventually time would vindicate him Almost discouraged by a fruitless search through a printed collection of 'The Canons of the Church' from the earliest years down to the time of Shakespeare, at last, in happy hour, through a common friend, I applied to Father CLIFFORD, formerly a member of the English Province of the Jesuits, and now parish priest of 'Our Lady of Mercy' in Whippany, New Jersey, whose wide and accurate learning is acknowledged in two hemispheres. From his courteous hands I have received the following note, whereby the question is finally set at rest, and Shakespeare's accuracy vindicated 'The ecclesiastical enactments on the subject of suicide are very rigid, very specific, and almost as old as Church legislation itself Thus (A) In the *Rituale Romanum*, in current use today, we have the following *De Exequiis* Cap 2 Quibus non licet dare ecclesiasticam sepulturam S 3 *Se ipsos occidentibus ob desperationem vel iracundiam* (non tamen si ex insania id accedat) nisi ante mortem dederint signa poenitentiae (B) Father Lehenkuhl (vol i. of his *Theologia Moralis*, editio sexta) quotes the *Decretales* as affording abundant evidence of the Church's mind in the matter (The *Decretales* or *Litterae Decretales*, compiled by Alexander III. (1159-1187), were published by Gregory IX, and afterwards re-edited again under Papal direction by S Raymund de Pennafort (1234), commonly known as *S Raymundus Non-natus* The contents of this remarkable collection of *Decisions on Cases* that had come up for solution previous to the twelfth century really carry one back to the fourth, and, possibly (?), to the third century) (C) Bishop Hefele (*Hist Ch Councils*) quotes a *canon* (No 4) of the XVI. Synod of Toledo 'If anyone has attempted to commit suicide and has been prevented, he is to be excluded for two months from all fellowship with Catholics and from the Holy Communion' I quote from William Clark's *Trans*, vol v, p 245. Edinburgh, T and T Clark (D) Cardinal de Lugo (a Spanish Jesuit Theologian of great name and influence) cites some very recondite and curious evidence from S Augustine *Contra Petulantium*, cap XXIV, *apropos* of the *Circumcelliones*, or *Circuitoires*, who defended suicide, apparently, in just such cases as Hamlet finds himself in, and who even described it as a *species martyrii* (E) In the *De Civitate Dei*, cc, xvii-xxviii, of Book 1, the Saint discusses quite an array of instances and cases, and invariably concludes against the lawfulness of suicide in any circumstances whatsoever. It is a most interesting discussion,—Lucretia, Cato, Regulus, Judas Iscariot,—they all come up for notice (F) A Council of Braga (Concilium Bracharense), anno 411, is also instanced by De Lugo, but scholars, I believe, are agreed that the Council in question left no clear evidence behind it. The decrees usually cited are now known to be *spurious* Yet, spurious or genuine, they are very old and show the *mind* of the time,—say, of a century and half later In all these enactments the word *canon* is explicitly used Whether the Elizabethans vaguely apprehended all this intricate and ecclesiastical *connotation* in their use of the word, or whether Shakespeare saw it and felt it, is a nice point that I should like to see discussed.]

Something's a-foot : Soft, soft, wee'l no defence, 85  
 Obedient as the Scabbard What is heere,  
 The Scriptures of the Loyall *Leonatus*,  
 All turn'd to Herefie? Away, away  
 Corrupters of my Faith, you shall no more  
 Be Stomachers to my heart thus may poore Fooles 90  
 Beleuee false Teachers : Though those that are betraid  
 Do feele the Treason sharply, yet the Traitor 92

85 *Something's*] *Something* Han u  
*a-foot* F<sub>2</sub> *afoot* F<sub>3</sub>F<sub>4</sub> *in front*  
 Coll MS *afore't*—Rowe et seq  
 [Opening her breast Rowe  
*soft,*] Ff, Rowe, + *soft!* Coll  
 Sing Dyce, Ktly *soft*, Cap et  
 cet

86 *heere,*] Ff, Rowe *here*, Knt  
*here?* Pope et cet

88 [Pulling his letter out of her  
 Bosom Rowe (*Letters Pope*), +  
 89 *Faith,*] *faith!* Theob Warb et  
 seq  
 90 *heart*] *heart!* Cap *heart*  
 Dyce

91 *Though*] Om Pope, Han  
*those that are*] *those, are* Vaun  
*are*] *art* F<sub>4</sub>

85 *Something's* . no defence] This line, VAUGHAN (p 445) suggests, should be placed in a parenthesis, whereby it is the 'heart' and not Imogen herself generally that is made obedient to the scabbard—DOWDEN adopted the suggestion Would not the time, however, which Imogen must take in discovering what it is which is afore her heart, and the delay implied by 'Soft, soft,' break this connection with heart, when heard on the stage? This line is highly dramatic There lies in it surprise, wonderment, and 'soft, soft' shows that she was searching fold after fold of her garment until she finds the letters beneath the inmost of all,—next to her very heart—ED

87 *The Scriptures*] STEEVENS So Ben Jonson, in *The Sad Shepherd* 'The lovers' scripture, Heliodore's, or Tatu' [I, u, 'scriptures' here means *novels*, *stories*, not letters—ED] Shakespeare means, however, in this place an opposition between 'scripture,' in its common signification, and *heresy* [It seems to me it would be more correct to say that having called the dear letters of her loyal lover 'scripture,' the instant thought of his disloyalty as quickly suggested 'heresy'—ED]—HERAUD (p 331) Where did Imogen find this 'canon 'gainst self-slaughter'? not in the 'scriptures,' to which Imogen afterwards alludes, for they have no special prohibition of such a crime, and the Hebrew annals, like the Roman, contain many instances of self-sacrifice The curious use made of those 'scriptures' as a simile might, again, be almost taken as a testimony against the reformers in favour of the claims of the Catholic Church to set her authority above the written word [And so Heraud's note runs on, to prove that Shakespeare was an 'extreme Protestant' and would 'no more admit a paper Pope than he would a personal one,' etc I do not, I cannot believe that Heraud imagined that Imogen, in referring to the 'Scriptures' of *Leonatus*, supposed that what was afore her heart was a copy of Posthumus's Bible, and yet his words come perilously near that meaning Probably he considered it so evident that love-letters were intended that he did not deem it worth while to mark the distinction—ED]



Stands in worfe cafe of woe. And thou *Posthumus*, 93  
 That didd'st set vp my disobedience 'gainst the King  
 My Father, and makes me put into contempt the suites 95  
 Of Princely Fellowes, shalt heereafter finde  
 It is no acte of common passage, but  
 A fraime of Rarenesse and I greeue my selfe,  
 To thinke, when thou shalt be disedg'd by her, 99

93-95 Lines end *woe set vp*  
*Father suites* Cap Var '78, '85, Ran  
 Steev Varr Ecl Knt, Coll Sing Dyce,  
 Glo Cam Huds Rife, Dtn, Dowden

93 *thou] thou too, Ktly conj*  
 94 *That didd'st set vp] Ff, Rowe,*  
 Han Var '73, Mal Knt, Coll Sing  
 Dyce, Sta Ktly *That set* Pope, Theob  
 Warb *That set'st* Johns *That*  
*diddest set up* Var '78, '85 *thou that*  
*did'st set up* Cap et cet

94-96 Four lines, ending *disobe-*  
*dience makes suites finde* (reading  
*Against and did'st make even the suits*)  
 Han

Lines end 'gainst contempt

*finde* Mal Sta *set vp Father .*  
*suites finde* Ingl

95 *My Father] Om* Pope, Theob  
 Warb Johns

*and makes] Ff and mad'st*  
 Rowe, +, Cap Var '78, '85, Ran  
 Ecl *and didst make* Han *mad'st*  
 Var '73 *and make* Cap et cet

95, 96 *suites finde] One line Ktly*  
 96 *Fellowes.] Fellows, F<sub>4</sub> fellows,*  
 Rowe, Pope, Han

*shalt] shall* Sta II (misprint)

98 *greeue] grieve* F<sub>2</sub>F<sub>4</sub>  
*selfe.] self* Dyce, Glo Cam

99 *disedg'd] dis-sieg'd* Theob conj  
 (Sh Rest, 189, withdrawn)

93-95 **Stands** the suites] Within the compass of these three lines so many changes have been made in the division of them, for the sake of scansion, that the CAMBRIDGE EDITION apparently gave up the attempt to set them forth in *Text Notes* with intelligible clearness and devoted a full page to reprint the various versions at full length. I do not flatter myself that I have succeeded where my betters have failed. If I have failed I could be extremely sorry that it was not in a better cause. For what do all these changes amount to, when no ear either can, or ought to, detect them on the stage? unless we return to the sing-song chant of Betterton's days? Is rhythm to be our master? The cadences into which Shakespeare's music flows, under the stress of deep emotion, do not depend on the length of lines or on their division.—Ed.]

96 **Princely Fellowes]** MALONE One of the same fellowships or rank with myself.—COLLIER pronounced 'Fellows' 'absurd,' and in his second and third editions adopted the reading of his MS *followers*—ANON (*Blackwood*, Oct, 1853, p 471) Imogen means princely *equals*. This is undoubted. Posthumus was beneath her in rank, yet, for his sake, she had declined the proposals of suitors as high-born as herself.

97 **common passage]** SCHMIDT (*Lex*) That is, occurrence.

98 **straine of Rarenesse]** SCHMIDT (*Lex*) That is, motion of the mind, impulse, feeling.

98 **I greeue my selfe, etc.]** Compare Hermione's pathetic speech to Leontes, in *The Winter Tale* 'how this will grieve you, When you shall come to clearer knowledge that You thus haue publish'd me'—II, i, 119 (of this ed.)—Ed.

That now thou tyreſt on, how thy memory 100  
 Will then be pang'd by me. Prythee diſpatch,  
 The Lambe entreats the Butcher Wher's thy knife?  
 Thou art too flow to do thy Maſters bidding  
 When I deſire it too.

*Puf* Oh gracious Lady . 105  
 Since I receu'd command to do this buſineſſe,  
 I haue not ſlept one winke.

*Imo.* Doo't, and to bed then.

*Puf.* Ile wake mine eye-balles firſt. 109

100	<i>That</i> ] <i>Whom</i> Pope, +	Johns Sta	<i>break</i> first	Rowe, Pope,
101	<i>me</i> ] <i>me</i> — Pope, Theob. ii,	Theob Warb Hal	<i>crack</i> first	Coll
Han.		u, iii (MS)	<i>make</i> first—	Ktly
102	<i>thy</i> ] <i>the</i> F <sub>4</sub> , Rowe, Pope, Han	<i>wake</i> out first	Johns conj	Ingl waste
103	<i>too</i> ] <i>to</i> F <sub>2</sub>	first Elze	<i>wake</i> blind	first Han et
109	<i>wake</i> firſt] Ff ( <i>eye-balls</i> F <sub>4</sub> ),	cet		

100 thou tyreſt on] WHITNEY (*Cent Dict*) The Primary intransitive meaning of to 'tyre' is To engage in pulling or tearing or rending used eſpecially in falconry of hawks pouncing upon their prey The ſecondary meaning is To be earneſtly engaged, to dote, gloat [as in the preſent line]

101 pang'd] For many other examples of verbs formed from nouns, ſee ABBOTT, §290, where 'panging' is quoted from *Hen VIII* II, iii, 15 'Tis a ſufferance panging As ſoul and body's ſevering'

109 Ile wake mine eye-balles firſt] JOHNSON I read I'll wake mine eye-balls *out* firſt, or *blind* firſt [Of theſe two readings, only the former is Johnſon's own, the latter appeared in Hanmer's text twenty years before the date of Johnſon's edition]—STEEVENS Dr Johnſon's conjecture may receive ſome ſupport from the following in *The Bugbears*, a MS comedy more ancient than *Cymbeline*: 'I doubt Leat for lacke of my ſlepe I ſhall *watche my eyes oute*.' [Steevens's quotations, which cannot be verified, ſhould be received with caution—Ep] Again in *The Revenger's Tragedy*, 1608 'A piteous tragedy! able to *wake* An old man's eyes bloodſhot' [Hazlitt-Dodsley reads 'able to make' and in a foot-note ſays 'The Qto reads *wake*' Churton Collins alſo reads 'make' and no foot-note] Again, in *The Roaring Girl*, 1611 'I'll ride to Oxford, and *watch* out my eyes, but I'll hear the brazen head'—COLLIER (ed ii, reading *cracke* for 'wake') Neither Hanmer nor any of his ſucceſſors has informed us where the expreſſion to 'wake eye-balls blind' is to be found It is, in truth, without precedent, whereas 'to crack the eye-balls' is a phraſe perfectly natural, and requires no addition of 'blind' or of any other word Our text is that of the MS and we are confident it is right—STAUNTON after referring to Hanmer's emendation and that of Collier, 'who,' he ſays, 'adopts the almoſt ludicrous alteration of his MS,' remarks 'There is not the ſlighteſt need for a change of any kind. "Wake" is a ſynonym for *watch*, and to *watch* is a technical term in falconry for the cruel method of taming the newly-taken hawks by depriving them of ſleep "I'll wake mine eye-balls" then, means, "I'll prevent ſleep even by the tortures of my eye-balls" The very expreſſion, indeed, though overlooked by all the editors, occurs in *Lust's Dominion*,

[109 Ile wake mine eye-balles first]

I, u "I'll still wake And waste these balls of sight by tossing them In," etc So, also, in Middleton's *Roaring Girl*, [quoted by Steevens] —DYCE (*Structures*, p 212) 'To crack the eye-strings' is a not uncommon expression, and, indeed, occurs in this very play, 'I would have broke mine eye-strings, crack'd them,' etc , I, iv, 24, but who ever heard of 'cracking the eye-balles,' though Mr Collier calls it 'a phrase perfectly natural' I cannot think that [in the passage quoted by Mr Staunton] the verb 'wake' (after which Mr Staunton throws out the comma) governs 'eye-balls,'—the meaning I conceive to be, 'I'll still keep myself awake, and waste these balls,' etc (So in Spenser 'All night she watcht, ne once adowne would lay Her dainty limbs on her sad dreriment, But praying still *did wake*, and waking did lament'—*The Faerie Queene*, b i c xi, st 32) Some word, therefore, seems to be required after 'eye-balls', nor is the metre, which throughout this scene is far from irregular, complete without it [This note Dyce repeated in his ed u]—INGLEBY quotes from *Democritus his Dreame*, Peter Woodhouse, 1605 'and then I make no doubt, Thou'lt laugh no more, but weep thine eye-balles out'—p 2, ed Grossart [But 'weeping' is not *waking* Here, if ever, we must obey the only safe rule that the hardest reading is to be preferred Staunton is, I think, right in adhering to the Folio, if any legitimate sense can be obtained from it Dyce himself does not appear to be thoroughly convinced of the necessity of emendation, he says 'some word seems to be required after eye-balls' This is not saying that the line would be unintelligible without it The objection, at first sight, to Staunton's interpretation is that *watch* and 'wake' are hardly synonyms. *Watch* but not 'wake' is the technical term used in the training of hawks HARTING (p. 45) quotes from Edmund Bert's *Treatyse of Hawks and Hawking*, 1619 'I have heard of some who watched and kept hawks awake seven nights and as many days.' This use of *watch* is frequent in Shakespeare, but even had he meant it here he could hardly have used it in place of 'wake', even to a falconer's ears it might have sounded strange to hear Pisanio say 'I'll watch my eye-balls first' What is needed, therefore, to uphold the present text are examples of the use of 'wake' in the sense of *watch* The *N E D* is not, at this writing, advanced as far as the letter *W* Next to it in value is *The Century Dictionary*, there, under 'wake,' WHITNEY gives a quotation from Syr John Maundeville's *Voyage*, which seems exactly in point In his chapter xlviii, Syr John says 'in that countrey is an olde castell that is on a rock, yt men call the castell of Spuryr, and there men finde an hawke sitting upon a perch right well made & a faire lady of Fayry that keepeth it, & he that will wake this same hawke seven days and seven nights, alone without any company and without slepe, this faire ladie shall come unto him at the vii dayes ende & shall graunte unto him the first thing that he shall aske of worldly things And so uppon a tyme it befell that a man which that tyme was Kinge of Armonye [Armenia] that was a right doughty man waked uppon a tyme, and at the seven dayes ende the lady came to him and bade him aske what he would for he had wel done his devoure [devour] . Also a poore mannes soone as he waked on a tyme, and asked the lady that he might be ryche and happy in marchaundise and the lady graunted him Also a Knight of the Templars waked likewise and when he had done, he desired to have a purse full of golde. . . . But he that shal wake hath great nede for to kepe him from slepe, for if he sleepe he is lost that he shall neuer see scene.'—pp 110-112, ed Ashton Thiselton also refers to the *Century Dictionary*. After such an array of examples where 'wake' is used in the sense of

*Imo* Wherefore then

110

Didd't vndertake it? Why haft thou abus'd  
 So many Miles, with a pretence? This place?  
 Mine Action? and thine owne? Our Horfes labour?  
 The Time inuiting thee? The perturb'd Court  
 For my being absent? whereunto I neuer  
 Purpose returne. Why haft thou gone so farre  
 To be vn-bent? when thou haft 'tane thy stand,  
 Th'elected Deere before thee?

115

*Pis.* But to win time

To loofe so bad employment, in the which

120

110 *Wherefore?* *Ah, wherefore* Pope,  
 Theob Warb *And wherefore* Coll  
 MS

113 *Action?* *action* Var '73 *action*,  
 Cap et seq

115 *absent?* Rowe u, +, Glo Cam  
*absent*, Ktly, Dyce u, iii *absent*, Ff  
 et cet

116 *returne* Ff, Pope, +, Ktly,  
 Glo Cam *return*, Rowe u *return!*

Var '73 *return?* Rowe u, et cet

117 *vn-bent? when?* Ff, Rowe, Pope  
*unbent when* Han Knt, Dyce, Sta

Glo Cam *unbent, when* Theob et cet  
*'tane* Ff *ta'en* Rowe et seq

118 *Th'* Ff, Rowe, +, Coll Dyce  
 u, iii *The* Cap et cet

119 *time?* *time*, Var '21 *time*,  
 Coll

120 *loofe?* *lofe* F<sub>4</sub>

*watch*—and of a torturing watch—are we justified in changing Shakespeare's text? To be sure, these examples are all from one very old writer and all from one chapter, but he uses throughout the language of the common people, and it is fair to assume that he was commonly understood. And is it not also fair to assume that, in spite of the changes in language between the years when the First Folio and the Fourth were printed, 'wake' still retained its meaning throughout those sixty-two years and was duly comprehended both by Shakespeare's compositors and by his auditors, and that it was only through the decline of Falconry that the force of the word became lost?—ED ]

111, 112 *abus'd* So many Miles] A vivid personification of miles, implying that they had rights which those who travelled them were bound to respect. Here Pisano had 'abused' them by not fulfilling the purpose which he had in view when he set out to journey over them. 'Abus'd' occurs in its ordinary meaning in line 134, below.—ED

117 *To be vn-bent*] JOHNSON To have thy bow unbent, alluding to an hunter. [Did Dr Johnson drop some of his aitches? or was the dropping in his day allowable in 'hunter,' as it still is in *honour*, *hour*, etc?—ED ]—MADDEN (p 236) It was a question to be asked, for when the deer are driven by the stand, then comes the moment for action. A stand was a hiding place constructed in the thickest brake, commanding the land across which the deer were expected to pass.

118 *Th'elected Deere before thee*] MALONE So, in *The Passionate Pilgrim*. 'When as thine eye hath chose the dame, And stall'd the deer that thou should'st strike'—line 299

120 *loofe*] DELIUS To 'lose' may be used as the opposite of to *win*, and it may also mean to be *free from*, to be *loose from*. [This note of Delius, VAUGHAN (p 447) controverts, but I think he misinterprets Delius's *doppelsinnig*, which he

I haue confider'd of a courfe: good Ladie 121  
 Heare me with patience

*Imo.* Talke thy tongue weary, fpeake :  
 I haue heard I am a Strumpet, and mine eare  
 Therein falfe ftrooke, can take no greater wound, 125  
 Nor tent, to bottome that But fpeake

*Pf.* Then Madam,  
 I thought you would not backe againe.

*Imo.* Moft like,  
 Bringing me heere to kill me 130

*Pf.* Not fo neither :  
 But if I were as wife, as honeft, then  
 My purpose would proue well . it cannot be,  
 But that my Mafter is abus'd Some Villaine,  
 I, and fingular in his Art, hath done you both 135

121 <i>course</i> ] <i>course</i> Coll Dyce, Sta	Cap
Sing Ktly, Glo Cam	133 <i>well</i> ] <i>well</i> Johns et seq
122 <i>me</i> ] Om Cap (corrected in	134-136 <i>But that iniurie</i> ] Lines
Errata)	end <i>abus'd</i> Art <i>iniurie</i> Cap
<i>patience</i> ] <i>patience</i> F <sub>2</sub>	et seq (except Ktly, Cam, who follow
123 <i>weary,</i> ] <i>weary</i> ; Cap et seq	F <sub>2</sub> )
<i>fpeake</i> ] Om Vaun	134 <i>abus'd</i> ] Ff <i>abus'd</i> , Rowe, Pope
124 <i>I haue</i> ] <i>I've</i> Pope, +, Dyce II,	<i>abus'd</i> , Theob et seq
III	135 <i>I, and</i> ] Ff <i>And</i> Pope, + Ay,
125 <i>ftrooke</i> ] <i>ftrook</i> F <sub>3</sub> F <sub>4</sub> , Rowe I,	<i>and</i> Rowe et cet

takes as meaning an 'equivocation,' as it certainly does mean usually, but here, I think, the excellent German editor intends simply that the word is capable of two interpretations, without any implication of *equivocation* or *double meaning*, in *malam partem*, as the old grammarians would say —Ed ]

121, 122 good Ladie Heare me with patience] I marvel that neither Capell nor other editor has here added a stage direction *Imogen makes a gesture of impatience*, just as in line 213 of this scene, when Pisanio says to Imogen 'Heere is a boxe,' Capell obligingly inserts a double dagger to let us know that Pisanio hands it to her. One is almost tempted to assert that, other than the very, very scanty stage directions in the Folio, Shakespeare needs none from the first page of *The Tempest* to the last of *Pericles* —Ed

126 Nor tent] MURRAY (*N E D*) A probe 'Modest Doubt is cal'd . . the tent that searches To'th' bottome of the worst' —*Tro & Cress*, II, ii, 16

132. But if I were] Rev JOHN HUNTER That is, I thought that if I were

134, 135 Some Villaine, I, and singular, etc] VAUGHAN These lines should run thus, probably 'But that my master is abus'd *some villam*, Some villam—ay, and singular in his art' No words are so often lost by mistake in Shakespeare as words repeated, and the repetition here is natural [Vaughan followed, without investigation, Capell's text. Had he only looked occasionally into the Folio, I think that both he and his readers would have been happier. He believed he was adding 'some villam' to line 134, in reality he was prefixing it to

This curfed iniurie.

136

*Imo.* Some Roman Curtezan ?

*Pifa.* No, on my life .

Ile giue but notice you are dead, and fend him

Some bloody figne of it. For 'tis commanded

140

I should do fo · you shall be mift at Court,

And that will well confirme it

*Imo.* Why good Fellow,

What fhall I do the while ? Where bide ? How lue ?

Or in my life, what comfort, when I am

145

Dead to my Husband ?

*Pif.* If you'l backe to'th'Court

*Imo.* No Court, no Father, nor no more adoe

With that harfh, noble, fimple nothing

149

137 *Curtezan?*] Ff, Rowe, Pope  
*curtezan*—Theob Han Warb Johns  
*curtezan* Cap et cet

138 *life*] *lfe* Pope et seq

139 *but*] F<sub>2</sub> *him* F<sub>3</sub>F<sub>4</sub>, Rowe, +

140 *of it*] *of it* Pope et seq

141 *fo*] *so* Pope, +

*miff*] *miff'd* Rowe

143 *Fellow*] *Fellow*, Rowe, Pope

144, 153 *bide*] *bide* Theob u, Warb  
Johns

147 *to'th'*] F<sub>2</sub> *to th'* F<sub>3</sub>F<sub>4</sub>, Rowe, +  
*to the* Cap et seq

*Court*] *court*—Pope et seq

148 *Father*] *Father*, Rowe et seq.

149, 150 *With* Clotten] One line  
Pope, Theob Han Warb Cap Dyce,  
Huds

149 *noble*] *ignoble noble* B Nichol-  
son (N & Q, Dec, 1868) *nothing noble*,  
Ingl 1, Dtn *that ignoble* Elze *no*,  
*no noble* Perring *hardly noble* Leo  
*noble, fimple*] *noble-simple* D  
C T (N & Q, June, 1882)

*fimple nothing*] *fimple nothing*,  
F<sub>2</sub>, Ingl *fimple nothing?* F<sub>3</sub>F<sub>4</sub> *fimple*  
*nothing*, Rowe, Pope, Coll i, Dyce 1,  
Glo Cam Dtn *fimple, Nothing*,  
Cloten Theob Warb *fimple nothing*,  
Cloten Han Cap Dyce (reading  
Cloten—,') u, iii, Huds *fimple, nothing*,  
Johns Sta Sing Ktly *fimple, empty*  
*nothing*, Coll u, iii (MS) *noble*  
*fimple in nothing*, Vaun *fimple*,  
*nothing*, Var '73 et cet

line 135, and thereby changing lines that possibly needed no change The same emendation occurred previously to CRAIG, but he properly placed the repetition at the beginning of line 135—ED ]—WALKER (*Crit*, iii, 323) I am all but certain we should read and arrange 'And singular in 's art, hath,' etc I follow the Folio, only expunging 'I' (Ay) after 'villain,' and altering 'his' to 's' [Walker's library was small, and he is possibly, therefore, excusable, but I think Walker's editor, Lettsom, should have noted that the omission of 'I' is as old as Pope, and that of the two emendations the alteration of 'his' to 's' is alone Walker's and so trifling as to be hardly worth recording—ED ]

140 'tis commanded] ROLFE This is implied in the injunction 'to make me certain it is done,' which Pisanio is left to interpret his own way

142 will well confirme it] ECCLES As that circumstance might be supposed soon to reach the ears of Posthumus, though himself absent

147 you'l backe to'th'Court] ECCLES It is not easy to say what following expedient he would have suggested to her, if such had been her determination.

That *Clotten*, whose Loue-fuite hath bene to me  
As fearefull as a Siege.

150

*Pis* If not at Court,

Then not in Britaine must you bide

*Imo*. Wherethen?

154

150 *That Clotten*,] Ff *That Cloten*

154 *Imo* ] Luc F<sub>1</sub>

Rowe *Cloten Pope*

*Imo Wherethen?*] *Imo Hath*

153, 154 *Then Wherethen?*] One

Han Warb MS

line, given to Pisan Han Warb

*Wherethen?*] *What then* Cap

MS

conj, Ran Huds

The account intended to be sent to her husband of her death would in that case have lost its effect, and consequently must have been laid aside

149 that harsh, noble, simple nothing] MALONE Some epithet of two syllables has here been omitted by the compositor, for which, having but one copy, it is now vain to seek.—WHITE justly adds 'but no addition is needed to perfect the sense'—SINGER (*Shakespeare Vindicated*, etc, p 308) goes even further and asserts that the 'line is quite as harmonious, and more effective,' without any addition—BULLOCK (1868, p 275) Some dozen years ago I adopted the following reading 'that harsh noodle simple mouthang fool—' Noodle is not in Shakespeare, neither is mouthang, though 'mouthed' is and so is 'mousing', *fool* is supplied, the terms are all applicable and the measure is filled up—R. M SPENCE (*N & Qu*, VI, 1, 52, 1880) 'Noble' I take to be here used in its monetary sense 'Harsh' I regard as a misprint for *trash* The line I read thus 'With that *trash* noble, simple nothing, Cloten' She calls him first a 'trash noble'—a base coin, then, correcting herself, as even that was too good a name for him, she calls him a 'simple nothing'—ARTHUR GRAY (*N & Qu*, VII, vi, 343, 1888) 'Noble' is unquestionably right It is practically the synonym of 'simple' and, like it, may be used in the honourable sense of artless, ingenious, or mockingly, as foolish [Hereupon follow examples of the use of 'noble' in the two opposed senses, which, we are told, are practically synonyms, but unfortunately, do not cure the halting rhythm]—Br NICHOLSON (*N & Qu*, VII, viii, 45, 1889) defends the reading he had proposed many years before See *Text Notes* He urges, first, that Cloten was both by birth and character an 'ignoble noble', secondly, that the phrase, while stronger than 'that harsh,' is less strong than, but a fitting preliminary to, the climax 'simple nothing', thirdly, that the similarity between 'ignoble' and 'noble' gives a ready cause for the compositor's catching up the latter only.—PORTER and CLARK remark that the time of the missing foot is filled up by 'Imogen's exasperated pause, when she can think of nothing bad enough further, except his name' [If ever a poet writ whose selection of words approached perfection, it is Shakespeare We all know this, and yet when there is a chance of eking out the metre with a word of two syllables, how eager we all are light-heartedly to fill the gap and expect an admiring world to acknowledge our success in recalling Shakespeare's very word But the world is cold, and scorns our word and instantly substitutes a true one of its own. 'Tis with our emendations, as our watches, none are just alike, but each believes his own. The line, I think, needs no aid beyond the pause which Miss Porter and Miss Clarke suggest —Ed ]

154 *Where then?*] CAPELL (p 112) There is no accounting for this question, and making it proper, if we suppose it connected with the others that follow but

## [154 Where then?]

considering it a question apart, and the others as afterthoughts, 'Where then' may be right, and its rectitude would appear in the action, by a due length of pause between that and the other questions [Capell does not here mention his own conjecture *What then?*, which was probably an afterthought, see page 14 of his *Various Readings* Six years later, in 1785, Monck Mason made the same conjecture]—MALONE Perhaps Imogen silently answers her own question '*any where* Hath Britain,' etc.—THEISELTON (p. 32) This is equivalent to *I care not where*—ELZE (p. 316) Imogen cannot possibly be the speaker of the two lines following 'Where then?' The original distribution of the lines, in my opinion, was this '*Pisano Hath Brittain all the sun that shines*' Day, night, Are they not but in Britain? Imogen I'the world's volume Our Brittain There's livers out of Brittain'—VAUGHAN, whose *New Readings*, etc., was published in the same year with Elze's *Notes*, also made a new distribution of speeches, as follows Imogen asks, 'Where then?' Pisano replies, 'Hath Brittain all the sun,' etc., and, continuing, concludes with, 'Prythee thinke, There's livers out of Brittain,' Whereto Imogen answers, 'I am most glad you thinke of other place' Pisano resumes, 'The Ambassador,' etc. In the course of Pisano's speech, line 157, Vaughan changes 'but not in't' to 'but not *it*' [This re-arrangement DOWDEN pronounces 'bold,' which it certainly is, but not, I think, too bold I can only sigh under my breath, '*Pereant qui ante nos nostra dixerunt*' Exactly the same arrangement had occurred to me It seems highly unnatural that Imogen after the sad wail from her darkened soul, 'Where then?' should at once answer her own question with a cheerful allusion to sunlight over the whole globe, and then go on trippingly, rehearsing the advantages of leaving the island, advantages that would come more naturally from Pisano, arguments leading up to his counsel to Imogen actually to follow Posthumus to Rome His was no plan formed on the spur of the moment, as the conference goes on, we see that every detail had been anticipated by him, and note how tactfully he deals with his gracious Lady from the very first intimation of his plan, 'I thought you would backe againe,' on through, 'Then not in Brittain must you bide,' until we hear this first cheering note 'Hath Brittain *all* the sun that shines,' and at its conclusion how pitifully Imogen's words sound, 'I am most glad you thinke of other place' The chiefest objection to this re-arrangement,—apart from its boldness,—is, I think, to be found in the poetic imagery, ignoble though it be, in which Pisano, of all men! and at such a tragic hour! indulges I do not forget how a poetic thought, or worse, even a pun, will prove the fatal Cleopatra to Shakespeare, and he will follow it to ruin, but in the present burst of ill-timed patriotism there is no charm of poetry nor cadence of rhythm to allure him astray A nest of sticks in a great pool as a description of England never fell from lips that had once called it 'this precious stone set in a silver sea' Never would Shakespeare, speaking of his own 'demi-Paradise,' have used a degrading image, like the present, or like Byron's 'yeasty waves' I am sure that the lines beginning with 'Day? Night?' and ending with 'Swannes-nest' are by the same tawdry hand that added to *The Dirge*, 'Golden lads and girls all must Like Chimney sweepers come to dust.' Finally, this omission does not affect the rhythm harmfully 'Hath Brittain all the Sunne that shines? prythee thinke' has but one extra syllable, which is common,—line 156 has one —ED ]—DOWDEN I suppose that Imogen at first cannot think of leaving Britain, then pauses, and then suddenly determines that she will leave her country



Hath Britaine all the Sunne that shines? Day? Night? 155  
 Are they not but in Britaine? I'th'worlds Volume  
 Our Britaine seemes as of it, but not in't:  
 In a great Poole, a Swannes-nest, prythee thinke  
 There's liuers out of Britaine.

*Pf* I am most glad 160  
 You thinke of other place: Th'Ambassador,

155 <i>Day? Night?</i> <i>Day, night</i> , Theob et seq	158 <i>prythee</i> <i>F<sub>1</sub></i> <i>prethee</i> <i>F<sub>3</sub>F<sub>4</sub></i> , Rowe 1 <i>pruthee</i> Rowe II, Knt, Dyce, Glo Cam <i>Pr'ythee</i> Pope et cet
156 <i>I'th'</i> <i>Ith'</i> <i>F<sub>3</sub>F<sub>4</sub></i> <i>I'the</i> Cap et seq	159 <i>liuers</i> <i>living</i> Pope, Theob Han Warb Ecl
157 <i>of it, in't</i> <i>off it, in it</i> Schmidt (Lex, s v 'off') <i>in it, of it</i> , Daniel, Huds <i>of it, it</i> , Vaun	160 <i>I am</i> <i>I'm</i> Pope, +, Dyce II, III 161 <i>place</i> <i>place</i> Cap et seq <i>Th'</i> <i>F<sub>1</sub></i> , Rowe, +, Coll Dyce II, III, Sing Kily <i>The Cap et cet</i> <i>Ambassador</i> <i>ambassador</i> Cap Var '78, '85, Mal Ran Steev Varr Sing Coll III
158 <i>nest</i> , <i>F<sub>1</sub></i> , Rowe i <i>nest</i> Rowe, +, Kily <i>nest</i> Cap et cet	

155 Hath Britaine all the Sunne that shines] MALONE Shakespeare seems here to have in his thoughts a passage in Lully's *Euphues*, 1580, which he has imitated in *Rich II* [I, III, 275], 'Nature hath given no man a country, no more than she hath a house or lands, or luings . . . Plato would never accompt him banished yaf had ye Sun, Fire, Aire, Water and Earth, that he had before, where he felt the Winter's blast and the Summer's blaze, where ye same Sun, and the same Moone shined, whereby he noted that every place was a country to a wise man, and al parts a pallace to a quiet mind . . . How can any part of the world be distant farre from the other, when as the Mathematicians set down that the earth is but a point being compared to ye heauens?'—*Letters of Euphues*, p 187, ed Arber

157 Britaine seemes as of it, but not in't] HUDSON Daniel's change is fully warranted by the context 'To be in the world, but not of it' has long been a sort of proverbial phrase—INGLEBY considers Daniel's transposition as 'specious,' and observes, 'But the "great pool" stands for the ocean, and not for the world Britain is "in the world's volume," but seems not to be so, being *divisa toto orbe* by the sea, as a swan's nest in a great pool is divided from the land'—DOWDEN I take the text to mean—Britain is a page of the world's great volume, but as it were, a page torn from it—'of it, but not in it', it is islanded in ocean like a swan's nest in a pool, far from the world, as is a swan's nest from the shores of the pool The 'world' means the terrene, inhabited world, and Britain was not in it, as Battista Guarino writes 'Britannia ipsa, quae extra orbem terrarum posita est'—quoted in Einstein's *Italian Renaissance in England*, p 19 n So in Trevisa's translation of Bartholomew Glanvil (*Of Anglia*) 'England is the most island of Ocean, and is beclipped all about by the sea, and departed from the roundness of the world,' i e, of it, yet not in it

158 Swannes-nest] WALKER (*Vers.*, 235) calls attention to this hyphenated word as an illustration of his observation that 'Such combinations as "Luds' town," "Heaven's Gate," and others of the same kind are pronounced as if they were single words, with the accent on the first syllable' See III, 1, 39

*Lucius* the Romane comes to Milford-Hauen 162  
 To morrow. Now, if you could weare a minde  
 Darke, as your Fortune is, and but disguise  
 That which t'apppeare it selfe, must not yet be, 165  
 But by selfe-danger, you should tread a course

163 *morrow*] Ff, Rowe, +, Ktly  
*morrow* Cap et cet  
*minde*] *mien* Warb Theob  
 Han *mine* Theob conj (withdrawn)

*mask* Kinnear *blind* Vaun  
 165 *t'apppeare*] Ff, Rowe, +, Coll  
 Dyce u, m Ktly *to apppear* Cap et cet  
 166 *should*] *shall* Var '73

163 *weare a minde*] WARBURTON What had the darkness of her mind to do with the concealment of person, which is the only thing here advised? On the contrary, her 'mind' was to continue unchanged, in order to support her change of fortune. Shakespeare wrote, 'wear a *mien*' Or, according to the French orthography, from whence I presume arose the corruption, 'wear a *mine*' [*Mine* was Theobald's conjecture, in a letter to Warburton]—JOHNSON To wear a *dark mind* is to carry a mind impenetrable to the search of others. *Darkness*, applied to the *mind*, is *secrecy*, applied to *fortune*, is *obscurity*. The next lines are obscure 'You must,' says *Pisano*, '*disguise that greatness, which, to appear hereafter in its proper form, cannot yet appear without great danger to itself*'—HEATH (p. 481) That is, Now, if you can suffer your mind to be disguised in conformity to your fortune. That the mind was to be disguised, as well as the person, *Pisano* plainly tells *Imogen* on the next page, 'you must forget to be a woman,' etc.—CAPELL (p. 112) Previous to his proposal about her person, *Pisano* enquires about the state of his mistress's 'mind', whether she can 'disguise that,' put off the princess, and submit herself to her fortune, and, to the end she may appear what she really is in some future time, forego the appearance of it now when it cannot be worn without danger. This seems to be the sense of this difficult passage, which the Author's masculine brevity has rendered obscure—VAUGHAN (p. 453). What *Pisano* counsels her to disguise principally, if not solely, is *her sex*, her greatness was already disguised by the costume of a franklin's wife. I understand 'which to appear itself must not yet be, but by self-danger' as equivalent to 'which cannot yet appear in an undisguised form without destruction to self'. So I would interpret the whole thus 'If you would but disguise that womanhood, which cannot possibly yet appear openly and in its own character without self-destruction, you would,' etc. What the Poet so meant is shown by *Pisano*'s explanation of his advice in the next speech which he makes, about the change of fear into courage, and all the exterior and interior characteristics of a woman into those of a youthful man—THIRSELTON. The following words of *Musidorus* to *Pyrocles* on the latter's assumption of the Amazonian garb, strongly confirm the Folio text 'weare a mind' 'to take this womanish habite (without you frame your behaviour accordingly) is wholly vaine your behaviour can never come kindly from you, but as the mind is proportioned unto it'—*Arcadia*, p. 44 [Capell's paraphrase is, I think, the happiest and most concise—ED]

165 That which t'apppeare it selfe, must not yet be] ABBOTT (§ 296). That is, that which, as regards showing itself, must not yet have any existence—DEIGHTON. Abbott's rendering does not take into account the words 'but by self-danger'

Pretty, and full of view : yea, happily, neere 167  
 The residence of *Posthumus*, so nie (at least)  
 That though his Actions were not visible, yet  
 Report should render him hourly to your eare, 170

167 *Pretty, and*] *Privy, yet* Coll n 168 *nie*] F<sub>2</sub> *nigh* F<sub>3</sub>F<sub>4</sub>, Om Vaun  
 (MS) *Privy, and* Coll m (MS) 168 *leaf*] *last* Ff  
*Happy and Cartwright Ready, and* 169 *Actions*] *action* Rowe, Pope,  
 Bulloch Han  
*happily*] *happily* Pope et seq 169 *yet*] Om Pope, +

167 *Pretty, and full of view*] WARBURTON That is likely to prove successful —JOHNSON With opportunities of examining your affairs with your own eyes —CAPELL (p 112) Full of fair view, or affording fair prospect of turning out happily —STEEVENS This may mean, affording an *ample prospect*, a complete opportunity of discerning circumstances which it is your interest to know Thus, in *Pericles*, 'full of face' appears to signify 'amply beautiful,' [I Gower, 23], and Duncan assures [Macbeth] that he will make him 'full of growing,' i e, of 'ample growth,' [I, iv, 29] —COLLIER (*Notes*, etc, p 521) What can be the meaning of 'pretty' here? It is an indisputable blunder, perhaps from defective hearing, Pisanio is showing Imogen how she may remain concealed, and yet have a full view of all that is passing around her [The MS thus amends '*Privy, yet* full of view' She was to remain private and unknown, while she was able to mark all that was done by others] —WHITE (ed 1) Here 'pretty' seems to be used as a diminutive of *proper, suitable*, as 'my daughter's of a pretty age,' i e, to be married —*Rom & Jul*, I, ii The reading of Mr Collier's MS is merely specious —IBID (ed 11.) Obscure 'Pretty' may mean *nicely proper*, 'full of view,' *open* But the passage is very unsatisfactory, and yet not certainly corrupt —STAUNTON But that [Collier's MS] implies the misprinting of two words together, we should unhesitatingly adopt his emendation, for *Privy* restores sense to the passage, and may have been mistaken for 'Pretty' in old writing, where the one was spelt *Privee* and the other 'Pretie' —BR. NICHOLSON (*N & Qu*, VI, viii, 241, 1883) Collier's *privy* appears to be the best change yet proposed, but the then English did not, as does the correctness of this age, require the change of 'and' to *yet* The word *privy* gives a Shakesperian antithesis to 'full view,' explained in the next clause Unseen by Posthumus, you can see him, or be so nigh that 'Report should render him hourly to your ear, As truly as he moves' —THISELTON 'Tread a course' suggests an equestrian allusion, and for 'Pretty' we may, therefore, compare 'and for a need, to ride pretty and well' (*Patient Grissel*, II, 1, *Sh Soc*, p 19) 'Full of view' can, having regard to 't'appeare it selfe,' only be equivalent to 'for all to see,' whence soever the metaphor may be drawn, it is the opposite of 'viewless.' I have no doubt that the source of the metaphor running through the passage is to be found in the tournament, in which the combatants wore armour which so far disguised them that they could be recognized only by the devices they bore, and which was to protect that which could not be uncovered without 'selfe-danger,' while they performed the 'courses' (see *Arcadia*, p 62) in full view of the spectators —DOWDEN Perhaps 'Pretty' means *becoming*, but I think it qualifies 'full of view,' as it seems to qualify 'dark' in the following from Beaumont and Fletcher, 'Mistress, it grows somewhat pretty and dark' —*Beggar's Bush*, V, 1.

170 *render*] Both WALKER (*Vers*, 67) and ABBOTT (§ 465), for the sake of what

As truly as he mooves.

171

*Imo* Oh for such meanes,

Though perill to my modestie, not death on't

I would adventure.

*Pf.* Well then, heere's the point:

175

You must forget to be a Woman: change

Command, into obedience. Feare, and Nicenesse

(The Handmaides of all Women, or more truly

Woman it pretty selfe) into a waggish courage,

179

172 *meanes*] *means*! Cap et seq

173 *Though*] *Through* Heath, Johns

conj Ran

174 *adventure*] *adventure*— Ktly

*adventure*! Cam

175 *heere's*] *there's* F., Rowe

176-187 Mnemonic Pope

176 *forget*] *forgot* Theob u (mis-  
print)

*Woman*] *Woman*, Rowe, Pope,  
Han

177 *into*] *in* Rowe u

179 *Woman* u] *Woman's* Walker

(Crit, iii) *Woman* her very Wray

ap Cam

u] Ff, Coll i, u, Wh i, Sta

Ktly, Cam Ingl *it's* or *us* Rowe et cet

*into* a] *to* Pope, + *to* a Steev

Var '03, '13, Knt

*courage*] Ff, Rowe, Pope, Han

Cap *carriage* Coll MS *courage*,

Theob et cet

they are pleased to term 'versification' or 'rhythm,' would have us pronounce ('soften,' Abbott calls it) this word into a monosyllable

173 *Though perill*, etc] HEATH I think it more probable that the poet wrote 'Through perill,' etc — JOHNSON I read 'Through perill' 'I would for such means adventure through perill of modesty', I would risk everything but real dishonour — [Heath's *Reversal* and Johnson's *Edition* were published in the same year, 1765 But before JOHNSON had completed his edition he must have seen Heath's volume, he speaks in his immortal Preface of the 'gloomy malignity' with which Heath attacks Warburton Priority in this case is of small moment Their emendation has received but slight regard They have only one solitary follower In the preceding line, is Capell's exclamation point after 'means' quite right? Does it not separate that word too widely from its verb, 'adventure'?—Ed]

176-179 *change Command* . *courage*] DEIGHTON You must exchange that habit of command, to which you have been brought up, for obedience, that timidity and coyness, which are the accompaniments of all womankind or, I might say more truly, which make up the very nature of fascinating woman, for a roguish courage

179 *Woman it pretty selfe*] MURRAY (*N E D, s v* Its) The original genitive or possessive neuter was HIS, as in the masculine, which continued in literary use till the 17th century But with the gradual substitution of sex for grammatical gender in the concord of the pronouns, the indiscriminate use of *his* for male beings and for inferior animals and things without life began to be felt inappropriate, and already in the Mid Eng period its neuter use was often avoided, substitutes being found in *thereof*, *of it*, *the*, and in N W dialect, the genitive use of *his*, *it*, which became very common about 1600, and is still retained in [certain counties] Finally, *it's* arose, apparently in the south of England, and appears in books just before 1600 It had been, no doubt, colloquial for some time previous,

Ready in gybes, quicke-answer'd, fawcie, and 180  
 As quarrellous as the Weazell · Nay, you muft  
 Forget that rareft Treafure of your Cheeke,  
 Expoſing it (but oh the harder heart, 183

183 *heart,*] Ff, Rowe, Pope, Johns *hap'* Warb Theob Han *heart'* Cap et cet

and only gradually attained to literary recognition *Its* was not admitted in the Bible of 1611 (which has *thereof*, besides the *his*, *her* of old grammatical gender), the possessive *it* occurs once, [*'That which groweth of it owne accord of thy harvest, thou shalt not reape,'* etc — *Lev*, xxv, 5], but was altered (in an edition of 1660) to *us*, which appears in all editions *Its* does not appear in any of the works of Shakespeare published during his lifetime (in which and the First Folio the possessive *it* occurs 15 times), but there are 9 examples of *it's* and 1 of *its* in the plays first printed in Folio of 1623 In one of these at least (*Hen VIII* I, 1, 18, 'Each following day Became the next dayes master, till the last Made former Wonders, it's') the word is probably Shakespeare's own (unless he wrote *his*) By this time *it's* had become common in literature, from which the possessive use of *it* soon disappeared, the neuter *his* is found as late as 1675

181 *quarrellous*] CRAIGIE (*N E D*) Quarrelsome In common use from about 1560 to 1650

181 *Weazell*] TOPSELL (pp 725-733) devotes eight Folio pages to this little animal, yet nowhere attributes to it any general disposition to quarrel, but rather restricts its range of animosity 'They are,' he says, 'in perpetual enmity with swine, Ravens, Crows, and Cats' Their 'epithets are, feareful, In-creeper, and swift, and besides these I finde not any materall or worthy to bee rehearsed' It is only when it is used medicinally, whether eaten raw, or baked, or powdered, as set forth by Topsell, that its virtues shine — Ed

183 *Exposing it*] WHITE (ed 11) In Shakespeare's time gentlewomen commonly wore masks in the open air

183 *oh the harder heart*] JOHNSON I think it very natural to reflect in this distress on the cruelty of Posthumus — CAPELL This has reference to Posthumus whose 'hard heart' drove them to these extremities — HUDSON Pisanio apprehends that Imogen, in the part she is going to act, will feel the need of a man's harder or *tougher* heart — PORTER and CLARK Referring to Posthumus, whose harder heart, harder than his own in proposing such exposure, has driven them to these extremities — ROLFE This too hard heart of mine Compare the use of the comparative in Latin [To the same effect,—attributing the reference to Pisanio himself — HERFORD] — INGLEBY (*Revised ed*, p 105) That is, *too hard*, Pisanio turns aside for a moment to blame and excuse himself for the suggestion — WYATT I am not certain of the meaning of these words, and therefore give three other interpretations before adding one of my own (1) 'How more than hard his (Posthumus's) heart,' i e, for compelling you to such hardships. (2) 'This too hard heart of mine,' which urges you to such a course (3) Pisanio apprehends that Imogen, in the part she is going to act, will feel the need of a man's harder, or tougher heart. (4) I would suggest as possible 'O, the danger of your heart becoming harder, more like a man's, when you don man's attire!' The following 'Alack, no remedy!' at least seems to lend some countenance to this suggestion — DOWDEN I take it to mean 'O, the more than cruelty of it!'—taking 'hard heart'

Alacke no remedy) to the greedy touch  
 Of common-kissing *Titan*: and forget 185  
 Your labourfome and dainty Trimmes, where in  
 You made great *Iuno* angry

*Imo*. Nay be breefe?

I fee into thy end, and am almost  
 A man already. 190

*Pyf*. First, make your selfe but like one,  
 Fore-thinking this I haue already fit 192

184	remedy)]	remedy'	Mal Steev	conj	
et seq				188	breefe?] breefe F <sub>2</sub> brief F <sub>3</sub> F <sub>4</sub>
185	Titan]	Titin F <sub>2</sub>	Titan, Glo	et seq	
Cam				191	one,] one Rowe 11 et seq
	forget]	forgot F <sub>2</sub>	forego Cap	192	this I] this, I Rowe et seq

as equivalent to severity, cruelty For 'harder heart' Daniel suggested '*ardour, heat*' [No explanation yet given seems altogether satisfactory, Dowden's comes the nearest, I think The reference cannot be to Pisanio, so it seems to me He did not create the situation, he was merely an agent His words sound to me like an echo of 'oh, the pity of it, Iago' And yet this has far too tragic a tone at this particular point of the speech, when the foundations of Imogen's deepest life are shattered it is an anticlimax almost verging on the comic to bewail an injury to her complexion! And yet, in the same breath, Pisanio refers to Imogen's 'dainty trims'—an illusion not far removed from her complexion May we not infer that Imogen herself perceived how inappropriate were Pisanio's words, by stopping them with 'Nay, be brief?' Just, as on a later occasion, Guiderius says to Arviragus, 'Prythee, have done And do not play in wenchlike words with that Which is so serious'—ED]

185 common-kissing Titan] STEEVENS Compare 'and beautiful would haue bene, if they had not suffered greedy *Phœbus*, ouer-often, and harde, to kisse them'—Sidney, *Arcadia*, Lit. 3, p. 248 verso

186 laboursome and dainty Trimmes] HUDSON It seems as if the Poet meant to gather up the whole train of womanly graces and accomplishments in this peerless heroine, so he here represents her as a perfect mistress in the art of dressing—so much so as to provoke the jealousy of Juno herself And he appears to have deemed it not the least of a lady's duties to make herself just as beautiful and attractive as she could by beauty and tastefulness of dress, this being one of her ways of delighting those about her

191, 192 but like one, Fore-thinking this] THISELTON (vindicating this penetration) 'Fore-thinking' is here, I believe, the word that is perhaps more correctly spelt 'for-thinking', 'this' either sums up the femininities upon which Pisanio has enlarged in his last speech, or as he speaks he may actually point to Imogen's dress Imogen is no longer to cherish these foibles in her mind She is to repent them, or perhaps even the word will bear the meaning of renouncing or forsaking [Hereupon follow examples of 'forthenke,' from *The Romaunt of the Rose*, Skeats's *Chaucer*, 3957, of 'forethinke,' from the *Faerie Queene*, IV, xii, 14, and from Spotswood's *Hist. of the Church of Scotland*, 1653, p. 229 Many more are given by BRADLEY (*N. E. D.*, s. v) with several shades of meaning, whereof the nearest approach to Thiselton's 'renouncing' or 'forsaking' seems to be to *despise*

(’Tis in my Cloake-bagge) Doublet, Hat, Hofe, all 193  
That anſwer to them : Would you in their ſeruing,  
(And with what imitation you can borrow 195  
From youth of ſuch a ſeaſon) ’fore Noble *Lucius*  
Preſent your ſelfe, deſire his ſeruiſe : tell him  
Wherein you’re happy ; which will make him know,  
If that his head haue eare in Muſicke, doubtleſſe 199

194	Would]	'Would	Theob	ii	198, 199	which	Musicke,]	In paren-
Warb					theses (subs)	Pope ii,	Theob	Warb
	feruing]	seeming	Daniel		Varr	et seq		
196	'fore	Noble]	before	Pope, Han	198	will	know,]	Ff, Rowe, Pope i,
197	seruice]	service,	Theob	et seq	Sta	Ingl	(without comma after	know
198	you're]	Ff, Rowe, +,	Cap Dyce,		Dowden)	will	so,	Pope ii, Theob
Sta Ktly, Glo Cam	you are	Var	'73		Warb	you will	know,	Coll well
et cet					know,	Vaun	you'll	know,
	happy,]	Ff,	Theob	Warb	199	Musicke,]	musick,	Theob Warb
Johns	happy,	Rowe	et set		Johns			

or neglect, but this, says Bradley, is in 'Old English only', the essential thought which seems to run through the definitions is that of *regret* or *repentance*. This idea will give a meaning to the present sentence, and hereby 'save the face' of the compositors, but the question then arises, will it apply to Imogen in her present circumstances? Theselton thinks it does apply, and he may be right, it obeys the golden rule of *Durior lectio*, etc. And yet even this golden rule should give way when, with only a change in punctuation, we can escape all hermeneutical torture, and find so easy a solution as that started by Rowe, and adopted by every editor since his day. See *Text Notes*—ED.]

192 fit] That is, prepared, ready  
194 in their seruing] That is, with their aid  
196 such a season] SCHMIDT (*Lex*) That is, of such an age  
198 happy] STEEVENS That is, whereon you are accomplished  
198, 199 which will make him know, If that his eare, etc.] THEOBALD,  
in his *Shakespeare Restored*, seven years before his edition appeared in 1733, fol-  
lowed Rowe's punctuation of a comma after 'happy' instead of the semi-colon of the  
Folio, and so missed the meaning, yet suggested an emendation which so commended  
itself to Pope that he adopted it in his second edition, of which fact Dr Johnson  
was evidently ignorant, or he would never have here indulged in his heartsome sneer  
at Theobald for 'one of his long notes' Theobald (*Sh Rest*, p 153) says, 'it is  
evident that this passage is faulty in the pointing and in the Text. "Which will  
make him know"—What? What connection has this with the rest of the sen-  
tence? Surely, Shakespeare can't be suspected of so bald a meaning as this:  
"If you tell him wherein you're happy, that will make him know wherein you're  
happy", yet this is the only meaning the words can carry as they now stand.  
In short, I take the Poet's sense to be this Pisano tells Imogen, if she would dis-  
guise herself in the habit of a youth, present herself before Lucius, offer her service,  
and tell him wherein she was happy, i. e., what an excellent talent she had in  
singing, he would certainly be glad to receive her. Afterwards Belarius and  
Arviragus, talking of Imogen, [remark how 'angel-like he sings!'] I doubt not,  
therefore, but the passage should be restored thus: "Wherein you're happy (which

With ioy he will imbrace you . for hee's Honourable, 200  
 And doubling that, moſt holy. Your meanes abroad :  
 You haue me rich, and I will neuer faile  
 Beginning, nor ſupplyment.

*Imo.* Thou art all the comfort

The Gods will diet me with. Prythee away, 205  
 There's more to be conſider'd : but wee'l euen

200 you ] you, Glo  
 201 Your] For Anon ap Ecl, Coll  
 11 conj

abroad ] Ff, Rowe, Pope, Var  
 '21, Sing abroad, Theob Var '73,  
 Knt, Coll Dyce, Sta Ktly, Glo Cam  
 abroad? Johns abroad! Anon ap  
 Ecl abroad—Ingl abroad Han et cet

202 me rich,] Ff, Rowe, Pope, Sing  
 me rich, Theob Han Johns made  
 me rich Anon ap Ecl me, rich,  
 Warb et cet

203 Beginning] Revenue Kinnear  
 ſupplyment] ſupply Pope, +

204 Thou art] Thou'rt Pope, +, Dyce  
 11, 111

205, 209 Prythee] F<sub>2</sub> Prethee F<sub>3</sub>F<sub>4</sub>,  
 Rowe 1 Prihee Rowe 11, Knt, Dyce,  
 Glo Cam Coll 111 Pr'ythee Pope et  
 cet

206 conſider'd ] conſider'd, Coll  
 euen] do euen Ecl conj euen  
 do Ktly conj leave Vaun need Wray  
 ap Cam

will make him so, If that his head have ear in music), doubtless," etc' This note was repeated substantially in Theobald's edition—MALONE, reading with Hanmer you'll, observes that 'the words were probably written at length in the manuscript, you will, and you omitted at the press, or "will" was printed for we'll'—STAUNTON Neither you'll of Hanmer, nor you will of [Collier] is satisfactory We might perhaps come nearer to Shakespeare by reading, 'Which will make him bow' (z e, incline, yield, etc.), a change supported by, 'Orpheus, with his lute, made trees . . . Bow themselves when he did sing'—*Hen VIII* III, 1, 4.—INGLEBY That is, which will make him know whether he has an ear for music—DEIGHTON Which he will quickly discover if he has the smallest ear for music—THISELTON Nothing could be more persuasive than Imogen's voice See IV, 11, 463, also IV, 11, 48, V, v, 280

201 holy] SCHMIDT (*Lex*) Pious, godly, virtuous, righteous, of a pure heart

201 Your meanes abroad] MALONE As for your subsistence abroad, you may rely on me So, 'thou should'st neither want my means for thy relief, nor my voice for thy preferment'—III, v, 43 —KNIGHT Surely 'abroad' is not here used in the sense of being in foreign parts It is the old adverb *on brede* The means of Imogen are far off,—not at hand,—all abroad,—as we still say—STAUNTON 'Abroad,' that is, *disbursed, expended*—Rev JOHN HUNTER You have me, or the credit of my name, as your means abroad, rich in what you entrusted to me for the benefit of Posthumus—DOWDEN As to your means abroad, you have me and I am rich. [As this interpretation is the latest, so it seems to me the best—ED]—SPRENGER, to whom a little English seems to have proved a dangerous thing, observes that 'it appears to have escaped Elze's notice that the present passage is one of the most corrupt in the play, it cannot, as it stands at present, be explained in any admissible manner I conjecture that Shakespeare wrote "Your means abroad, I hope, be rich and you will never fail In begging our supplyment"'

205 diet] MURRAY (*N E D*, s v. i. *trans*) To feed in a particular way, or with specified kinds of food In a figurative sense [the present passage quoted]

206, 207. wee'l euen All that good time will giue vs] JOHNSON We'll make



All that good time will give vs This attempt, 207  
 I am Souldier too, and will abide it with  
 A Princes Courage. Away, I prythee  
*Pf.* Well Madam, we must take a short farewell, 210  
 Left being mist, I be suspected of  
 Your carriage from the Court. My Noble Mistris,  
 Heere is a boxe, I had it from the Queene,  
 What's in't is precious. If you are sicke at Sea,  
 Or Stomacke-qualm'd at Land, a Dramme of this 215  
 Will drive away distemper To some shade,  
 And fit you to your Manhood. may the Gods  
 Direct you to the best.

*Imo.* Amen. I thanke thee.

*Exeunt.* 219

207 *tho!* F.  
 207, 208 *attempt, I too,* Ff *at-*  
*tempt I to,* Rowe 11 (*too,* Rowe 1),  
 Cap Varr Mal Ran Dyce 1, Sing  
 Ktly, Glo Cam *attempt I'm soldier'd*  
*to,* Han *attempt I'm to,* Pope et cet  
 209 *Away,* Haste away, Han  
 210 *farewell,* Ff, Rowe 1, Han  
 Coll Dyce, Glo Cam. *farewel* Rowe  
 11, Pope *farewe'l,* Theob et cet

211 *Leaft* Lest Ff  
 214 *you are* you're Pope, +, Dyce  
 11, 111  
 215 *Stomacke-qualm'd* stomach  
*qualm'd* Rowe  
 216 *distemper* distemper— Pope,  
 Theob Warb Johns  
 217 *Manhood* manhood Var '73  
 218 *best* best! Pope et seq  
 [Giving clothes, etc Coll 111

our work *even* with our *time*, we'll do what time will allow —SCHMIDT (*Lex*) defines 'even,' as a verb, by 'to act up to, to keep pace with,' which the *N E D* adopts *totidem verbis*. In illustration, Schmidt gives 'to even your content' —*All's Well*, I, 111, 3, and the present passage in *Cymbeline*, which he paraphrases, 'we'll profit by any advantage offered'. In the *N E D* the present passage is the only quotation. Is it not possible, however, to take 'even,' as a verb, in its primary signification, 'to level, render plain, or smooth,' and then paraphrase Imogen's cheering, courageous words thus 'there's more to be considered, but whatsoever good, time may bring us, we'll smoothe and even it all'?—ED

208 I am Souldier too] WARBURTON I have enlisted and bound myself to it —MALONE Rather, I think, I am equal to this attempt, I have enough *ardour* to undertake it —STEEVENS Mr Malone's explanation is undoubtedly just 'I'm soldier to' is equivalent to the modern cant phrase, 'I am up to it,' *i. e.*, I have ability for it —DOWDEN is the only editor who, in the paraphrase, 'courageously prepared for,' seems to have perceived that there is here no reference to *ardour* or *ability*, but solely to *courage*, and to the courage of a Prince, the greatest of soldiers.—ED

213 Heere is a boxe] MALONE Instead of this box, the modern editors have in a former scene made the Queen give Pisano a *vial*, which is dropped on the stage without being broken.

213 I had it from the Queene] CRAIG Probably these words would be spoken aside, [as 'likely to excite Imogen's distrust,' adds DOWDEN]

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*Scena Quinta.*


---

*Enter Cymbeline, Queene, Cloten, Lucius,* 2  
*and Lords*

*Cym.* Thus farre, and so farewell. 4

1 Scena Quinta]	Scene III	Rowe	Lords and Attendants Han
Scene VII Eccles			4 farre,] far, F <sub>4</sub> , Rowe, + far,
The Palace Rowe			Cap et seq
2, 3 Enter and	Lords]	Enter	

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1 *Scena Quinta*] *ECCLES* This I assign to the afternoon of the same day to which the last two scenes belong, so as to leave time for Pisanio to perform his journey back to court after his separation from Imogen somewhere in the neighbourhood of Milford-Haven. As haste was necessary, and he may be imagined to travel when alone with greater expedition, he may, perhaps, have accomplished in less than a day what, during his attendance upon his mistress, may have required a somewhat longer period. That so little time was necessary, however, for going and returning, obliges us to suppose the residence of Cymbeline at no very remote distance from the above-mentioned harbour, since the whole of Pisanio's absence is here conceived to be included within a compass of time equal to about two days and nights. Lucius here takes leave of the king upon setting out for Milford-Haven, where he was either to embark, or be joined by the Roman troops from Gaul. Cloten had said, in the concluding scene of the last act as it is now disposed of, to Lucius, 'His majesty bids you welcome—Make pastime with us a day, or two, or longer,' &c. But we shall find it necessary to conceive Lucius to have remained many more days at the court of Cymbeline, according to the system here laid down, namely, while Iachimo was proceeding to Rome, and the letter of Posthumus on the road from thence, and even somewhat longer, since we find him here setting out just before the reappearance of Pisanio, after his return from his attendance upon Imogen—*DANIEL* (*New Sh Soc Trans*, 1877-79, p. 244).  
 DAY 8 In Cymbeline's Palace. The ambassador Lucius takes his departure, and desires 'a conduct over-land to Milford-Haven.' Lucius has sojourned in Cymbeline's court since Day No. 4, since then the space between Rome and Britain has been twice traversed—by Iachimo going to Rome, and by the post bringing letters from Posthumus to Pisanio—and Lucius himself appears to have informed the emperor of the failure of his embassy, and to have received a reply, for he says—

'My emperor hath wrote, I must from hence'

The 'day or two longer' during which he was invited to rest at Court would hardly suffice for this, unless we are to imagine that Rome is only 'behind the scenes, in the green-room'.<sup>1</sup> Yet more than a day or two is inconsistent with Cymbeline's remark immediately after Lucius's departure. He misses his daughter—

*'She hath not appear'd*

*Before the Roman,* nor to us hath tender'd

*The duty of the day,' etc.*

And this scene, be it observed, cannot be put earlier in time, as with Act III, sc. 1

<sup>1</sup> See Professor Wilson's Time-Analysis of *Othello*, *New Sh Soc Trans*, 1875-76, part ii, p. 375

*Luc.* Thanks, Royall Sir :

5

My Emperor hath wrote, I must from hence,  
And am right sorry, that I must report ye  
My Masters Enemy.

*Cym.* Our Subjects (Sir)

Will not endure his yoke, and for our selfe  
To shew lesse Soueraignty then they, must needs  
Appeare vn-Kinglike.

10

*Luc.* So Sir : I desire of you

A Conduct ouer Land, to Milford-Hauen.

Madam, all ioy befall your Grace, and you.

15

6 wrote,] Ff, Rowe, Coll Glo Cam  
wrote, Pope et cet

hence,] Ff, Rowe, +, Ingl hence,  
Cap et cet

7 am] I'm Anon ap Cam

ye] you Var. '73

12 vn-Kinglike] F<sub>2</sub>F<sub>3</sub>, Pope, +  
vn-King like F<sub>4</sub>, Rowe unkinglike  
Cap et seq

13 So Sir] F<sub>2</sub> So, Sir F<sub>3</sub>F<sub>4</sub>, Rowe,  
Pope, Theob Warb Johns Glo Cam  
So, Sir Coll So, Sir, Han et cet

of you] Om Han you Walker

14 ouer Land] over-land Dyce 1, Sta

Glo Cam overland Dyce 11, 111

15 Madam you] All ioy befall your  
Grace! and Madam, you! Huds

your Grace, and you] Ff, Rowe,

Pope his Grace, and you! Cap conj

Ran your Grace, and yours! Cap

Dyce your Grace,—and you Coll 11,

Sta your Grace! Queen And you!

Cam Edd conj, Rlf, Glo your Grace,

and you! Coll 111 your Grace, and you,

sir Jervis your grace and you! [To

Cloten Anon ap Cam your grace,

adieu! Vaun your Grace, and you!

Theob et cet

was necessary, for Imogen's absence *now* is the consequence of those journeyings to and from Rome since Lucius's arrival The King sends to seek Imogen, and it then appears that she is really missing Cloten remarks that he has not seen Pisanio, her old servant, *these two days* Exeunt all but Cloten To him enters Pisanio, who has returned to Court Cloten bullies him into telling where his mistress has gone, and induces him to provide a suit of Posthumus's garments in which he resolves to set out in pursuit of Imogen

6, 7 wrote, . . hence, And am] The punctuation here has been deemed important, on it apparently depends a nominative to 'am.' Pope placed a semicolon after 'wrote,' and retained the comma after 'hence', this was not altogether satisfactory, it converted 'wrote' to an absolute use, without any direct object — CAPELL, however, retained the semicolon, and added another after 'hence,' which has maintained its position to this day, and obliges 'am,' in the next line, to find a first person by implication — Ed

11 Soueraignty] SCHMIDT (*Lex*) That is, royal dignity.

13 So Sir. I desire of you] WALKER (*Crit*, 111, 325) Qu, 'I desire you' (Perhaps, too, 'So, sir, I desire you,' etc, but I greatly doubt this) — DYCE (ed. 11) Collier alters [the colon of the Folio] to a full stop But though we have had before [III, 1, 92] 'So, sir,' as a complete sentence, here it can hardly be disjoined from the words which follow. [May not 'so' here mean 'very good,' as DEIGHTON gives it, or any equivalent phrase of acquiescence? In this case its disjunction, from the words which follow, is complete — Ed]

14 Conduct] SCHMIDT (*Lex*) Escort, guard.

*Cym.* My Lords, you are appointed for that Office : 16  
The due of Honor, in no point omit :

15 10y befall your Grace, and you] CAPELL (whose text differs from the Folio only in *yours* instead of 'you') Though the editor is clear that there is a printer's mistake in this line, he is not so at present that he has mended it rightly, but is more inclined to think it lay in 'your' than in 'you,' and that '*your*' should be *his*, let the reader determine [This conjecture of *his* for 'your' was put forth by Malone, and the reading *yours* for 'you' by Steevens, and in neither case was there any acknowledgement or reference to Capell Dyce pilloried Steevens, but he did not know, as, possibly, he should have known, that Malone was equally in fault—ED ]—DANIEL (p 88) Read, 'All joy befall your grace! Madam, and you!' Lucius is addressing the King, he wishes him all joy, and then, turning to the Queen, he wishes her the like—HUDSON I have varied a little from this [reading of Daniel] for metre's sake [Thus, 'All joy befall your Grace! and, madam, you!']—THISELTON 'Your Grace, and you,' *i e*, I think, 'you as Queen, and as friend'—INGLEBY remarks that the words 'and you' appear to indicate Cymbeline—BR. NICHOLSON (*N & Qu*, VII, II, 23, 1886) quotes the various explanations of this line, and, as to Ingleby's suggestion, that 'and you' refers to Cymbeline, says that the 'fatal objection is that Lucius, taking formal leave and bearing back a declaration of defiance, is made, with complete disregard to etiquette and precedent, to take leave first of the Queen,—one not of royal blood,—and then of the King, in words and in a sequence, as though he were an all but unregarded William newly married to a Mary, the rightful queen He thus omits also to take leave of the son of this queen, whom he is made to consider a principal personage, and who had been appointed as his immediate attender and entertainer—II, III, 68 And since the simple "and you" is an absurdly unpolite way of addressing a king,—an enemy king, to whom he is ambassador,—it is suggested that the metrically needless *sir* may possibly have dropped out Lastly, it is absurd that Lucius, even in mere courtesy, should wish all joy, that is victory, to one whom he is about to assail as a rebel As to the Globe variation, one asks in vain, Where is the adieu to the King? He is made a puppet not worth taking into account, the Queen alone receives his wishes, while the text is needlessly altered to make her answer him. Dyce most oddly says that here "So, sir " can hardly be disjoined, as they are by the colon, from the words which follow The disjunction brings out the haughtiness of state with which the Roman, again an ambassador, after suggesting a favorable answer, receives the same decision,—“So, sir, your words are spoken I now desire of you safe conduct to Milford Haven ” With the same haughtiness he, either after “So, sir ” or after “Haven”—not improbably, indeed, after both—makes his farewell but silent obeisance to the King, who from that moment is a rebel to Augustus, and the King in return gives an equally formal and silent acknowledgement of it and of his assent to the request If we do not accept these silent actions we make both the King and the Roman utter barbarians, and the former one who does not even deign to notice Lucius's request for an escort Then the Ambassador, turning to the Queen, who is no recognized arbitress of peace or war,—or, indeed, politically speaking, no political personage at all,—and making another knee-bend, addressing her with “Madam . grace,” and lastly to Cloten, who had been specially appointed as his care-taker, but of whom he had taken a correct measurement, he, simply, and in the same breath, adds, if the text be right, “and you ” I say if the text be right, for independently I was led

- So farewell Noble *Lucius* 18  
*Luc.* Your hand, my Lord.  
*Clot.* Receue it friendly : but from this time forth 20  
 I weare it as your Enemy.  
*Luc.* Sir, the Euent  
 Is yet to name the winner Fare you well.  
*Cym.* Leaue not the worthy *Lucius*, good my Lords  
 Till he haue croft the Seuern. Happines. *Exit Lucius, &c* 25  
*Qu* He goes hence frowning . but it honours vs  
 That we haue guen him caufe.  
*Clot* 'Tis all the better,  
 Your valiant Britaines haue their wifhes in it.  
*Cym.* *Lucius* hath wrote already to the Emperor 30  
 How it goes heere. It fits vs therefore ripely  
 Our Charlots, and our Horfemen be in readineffe :  
 The Powres that he already hath in Gallia 33

22 <i>Sir,</i> ] Om Pope, +	28 <i>better,</i> ] <i>better</i> , Theob Warb et
23 <i>winner</i> ] Ff, Rowe, +, Coll <i>win-</i>	seq
25 <i>the Seuern</i> ] <i>Severn</i> Ff, Rowe 1	29 <i>Britaines</i> ] <i>Britains</i> F <sub>3</sub> F <sub>4</sub> , Rowe,
<i>Happines</i> ] <i>Happiness</i> Pope et	Theob 1, Cap <i>Britons</i> Pope et cet
seq	30 <i>wrote</i> ] <i>wrot</i> F <sub>2</sub> , Cap
	31 <i>ripely</i> ] F <sub>2</sub> , Dyce, Sta Glo Cam
	<i>ripely</i> , F <sub>3</sub> F <sub>4</sub> et cet

to wish that *yours*, the suggestion of Steevens [Capell's text—Ed], were the text reading, as this would more mark his veiled contempt for the private, but insolent and interfering, son of a widow. Neither Ingleby's suggestion nor the Globe's alteration would be out of place were they necessary, but my contention is that in the acted play they are unnecessary. [If action be here so essential to the comprehension of the text, it is difficult to believe that Shakespeare would not have given us some intimation of what that action should be, not in a stage direction,—Shakespeare does not stoop to that, except on the rarest occasion,—but by some expression let fall by the speaker or by some one present. In the last scene (V, v, 390), when Belarius thinks he may have addressed Cymbeline discourteously, he says, 'here's my knee'. Thus here, had Lucius made a 'knee-bend' to the Queen, as Nicholson surmises, and an 'obeisance' to the King,—I think we may safely trust Shakespeare to have given us a hint. This is not denying that Dr Nicholson is right. It may be as he says. We must never forget that to him we owe the palmarian solution of that incomplete line in Malvolio's day-dream, 'And play with my-some rich jewel,' where the steward was about to say 'play with my cham' when it flashed on his mind that his chain was a servile badge.—Ed.]

25 Till he haue crost the Seuern] ECCLES This renders it probable that the residence of Cymbeline was supposed to be at no great distance from the sea.

31, 32 It fits vs . . our Horfemen be] This 'be' may be either an infinitive with *to* omitted, or the subjunctive with *that* omitted. The latter seems preferable—Ed

Will soone be drawne to head, from whence he moues  
His warre for Britaine.

35

*Qu.* 'Tis not sleepey bufineffe,  
But must be look'd too speedily, and strongly.

*Cym.* Our expectation that it would be thus  
Hath made vs forward. But my gentle Queene,  
Where is our Daughter? She hath not appear'd 40  
Before the Roman, nor to vs hath tender'd  
The duty of the day. She looke vs like  
A thing more made of malice, then of duty,  
We haue noted it. Call her before vs, for 44

36 *not*] *no* Daniel  
*bufineffe*], Ff, Rowe, Pope, Han  
Coll Cam *business*, Theob et cet

37 *too*] F<sub>2</sub>

38 *would*] *should* Ff, Rowe, +, Varr  
Ran

42 *looke us*] *looks as* F<sub>2</sub> *looks as*  
F<sub>3</sub>F<sub>4</sub>, Rowe, Pope, Theob Han Warb

Cap (corrected *us* in Errata), Sing  
*looks on's* Anon ap Cam *looks us*  
Johns et cet

43 *duty*], *duty*, Pope et seq

44, 45 *We haue*] *We've* Pope, +,  
Dyce II, III

44 *vs.*] Ff, Rowe, +, Coll *us*, Cap  
et cet

42 *She looke vs like*] Does this mean 'she looks to us,' i.e., where 'us' is the dative and Imogen is passive, and appears to be in the eyes of Cymbeline 'a thing of malice'? or does it mean 'she looks at us,' where Imogen is active and glares with malice at her father? In other words, is it Cymbeline who is surly or Imogen? It is pleasant to know that only two or three editors attribute the fault to Imogen, and they would probably soften their decision by explaining that Cymbeline misinterpreted Imogen's gentle looks. The following critics apparently think that Imogen's looks were really malicious RANN, HERFORD, and VAUGHAN. The first interprets the phrase 'She looks on us, eyes us, or surveys us'. The second 'Looks upon us like'. And the third thus comments "'She gives us a look more like that of a being who is showing malignity, than of one tendering duty'". As she has not appeared this morning, the Poet proceeds, in order to avoid misconstruction of the verb in the present tense, "she looks," with "we have noted it". The following critics are in favour of Imogen. CAPELL. That is, looks on us, eyes us, or surveys us [thus far Rann copied Capell, but did not complete Capell's note, who adds], an expression suiting the surly mood of the speaker—WHITE, HUDSON, SCHMIDT (*Lex*), ROLFE, DEIGHTON, DOWDEN, all repeat the same phrase 'she seems to us'—KEIGHTLEY (*Exp*) sweeps the horizon with the remark 'I think we should insert on, at, or to after 'look'—SINGER follows F<sub>4</sub> in his text, and naively remarks that "'looks us" is an awkward phrase'—Whereto DYCE replies, 'in spite of its "awkwardness," it is assuredly the right reading, our early writers frequently use the word "look" with an ellipsis of the word which modern phraseology requires after it. Thus, "By looking back what I have left behind"'—*Ant & Cleop*, III, xi, 33 (or 57 of this ed.)—ABBOTT (§ 220) 'Us' probably is used for 'to us' in [this passage]—IBID (§ 200) gives instances of the omission of a preposition after 'look'; thus, 'Look our dead'—*Hen V* IV, vii, 76, 'I must go look my twiggs'—*All's Well*, III, vi, 115, 'He hath been all this day to look you.'—*As You Like It*, II, v, 34

We haue beene too flight in fufferance.

45

*Qu.* Royall Sir,

Since the exile of *Posthumus*, moſt retyr'd

Hath her life bin : the Cure whereof, my Lord,

'Tis time muſt do. Befeech your Maieſty,

Forbeare ſharpe ſpeeches to her. Shee's a Lady

50

So tender of rebukes, that words are ſtroke,,

And ſtrokes death to her.

*Enter a Meſſenger.*

*Cym* Where is ſhe Sir ? How

Can her contempt be anſwer'd ?

55

*Meſ.* Pleaſe you Sir,

Her Chambers are all lock'd, and there's no anſwer

That will be giuen to'th'lowd of noiſe, we make.

58

45 *flight*] *light* Ff, Rowe, +, Cap  
Varr Ran.

[Exit a Servant Theob Mes-  
ſenger Han

48 *bin*] *been* F<sub>4</sub>

49 *Befeech*] 'Beseech Theob u, +,  
Varr Mal Ran Steev Varr Knt,  
Sing Ktly

51 *stroke,*] *strokes*, Ff

54 *ſhe Sir? How*] *she? how* Pope,  
*she? and how* Han *she, sirrah?* Ingl  
conj

57 *lock'd,*] Ff, Rowe, +, Sta *lock'd*,  
Cap et cet

58 *to'th'*] *to ih'* F<sub>3</sub>F<sub>4</sub>, Rowe, + *to*  
*the* Cap et seq

*lowd of noiſe*] Ff (*loud* F<sub>3</sub>F<sub>4</sub>),

Var '73, '78 *loud noiſe* Var. '73,

Coll 1, Ktly. *loud'st of noiſe* Cap

Mal Steev Varr Knt, Dyce 1, Sta

Cam Dowden *loud'st noiſe* Coll

(MS), Sing White, Dyce u *loudest*

*noiſe* Rowe et cet

51 *stroke,*] A semicolon has here usurped an s There is no such excuse, however, in I, v, 93, where a parallel instance of erroneous punctuation occurs—Ed

58 *to'th'lowd of noiſe*] COLLIER (ed i) The preposition *of* is mistakenly inserted after 'loud'; it is needless to the sense and injurious to the metre—SINGER It is most probable that *of* is a misprint for 'st.—DYCE (*Remarks*, p 256) 'Loud noise' [of Collier, ed i] does not afford the meaning which the Poet certainly intended, viz, that the *very loudest* noise which they could make drew forth no answer—VAUGHAN The Folios are right, and all editors and critics, from Rowe to the last commentator, are wrong in their corrections of them, probable as they seem to be It has escaped the observation of the best lexicographers of the English language, including Junius and Skinner [*The Century* and *N. E. D*—Ed], that 'loud' was in the fifteenth [?] and sixteenth centuries not an adjective only, but a substantive, signifying 'high and full sound' So in Holland's *Plume*, where the author is full of animated comment on the nightingale's song 'For at one time you shall heare her voice ful of loud, another time as low, and anon shrill and on high'—*The tenth Booke*, chap 29 I should certainly read 'the loud of noise' [Vaughan gives no example from the fifteenth century, Holland's *Plume* was published in 1601, which is, strictly, the seventeenth century, but may be reasonably considered as of the sixteenth.—PORTER and CLARK, staunchly loyal to the Folio, assert that it is right, and, that albeit without another example in proof, 'loud' is

*Qu.* My Lord, when last I went to visit her,  
 She pray'd me to excuse her keeping close, 60  
 Whereto constrain'd by her infirmity,  
 She should that dutie leaue vnpaid to you  
 Which dayly she was bound to proffer · this  
 She wish'd me to make knowne . but our great Court  
 Made me too blame in memory. 65

*Cym.* Her doores lock'd?  
 Not seene of late? Grant Heauens, that which I  
 Feare, proue false. *Ext.*

*Qu* Sonne, I say, follow the King  
*Clot* That man of hers, *Pisano*, her old Seruant 70  
 I haue not seene these two dayes. *Ext.*

*Qu.* Go, looke after .  
*Pisano*, thou that stand'st so for *Posthumus*, 73

60 <i>close</i> ,] <i>close</i> , Theob et seq	69 <i>say</i> ,] <i>say</i> , Rowe, Pope, Han
65 <i>too</i> ] <i>to</i> F <sub>4</sub>	<i>follow</i> ] <i>follow</i> you Han
66 <i>doores</i> ] <i>door's</i> Knt	71 <i>Ext</i> ] <i>Ext</i> Cloten After line
67, 68 <i>Not Feare</i> ] As one line,	72 <i>Cap</i>
Rowe et seq (except Coll 1, II, Sing	72 <i>after</i> ] Ff <i>after</i> —Rowe, Pope,
Ktly)	Theob Warb Var '73 <i>after</i> him
67 <i>Grant Heauens</i> ,] <i>Grant, Heavens</i> ,	Ktly <i>after</i> Johns et cet
Cap. et seq	73 <i>thou that stand'st</i> ] <i>that</i> stands
69 <i>Sonne</i> ,] <i>Son</i> , F <sub>3</sub> F <sub>4</sub> Go, son Steev	Johns
con] <i>Son</i> ,— <i>son</i> , Walker, Huds	

a noun We may all echo Threlton's wish that Vaughan had vouchsafed us a few more examples,—more especially since it seems to me not improbable that 'the ful of loud' is a misprint for 'ful oft loud' Plinie is enthusiastic over the wonderful range and power of the song, and in the sentence quoted by Vaughan the word 'of' is at the end of the line, where a *t* might readily have slipped out I am bound to say that there is no indication of a missing letter in my copy of Plinie, I suggest it merely as a possibility, which would grow to a probability, if no other example of 'loud' as a noun is to be found in English literature—Ed]

63 *bound*] DOWDEN Does this mean bound in duty? or is the sense *ready, willing*, as often?

65. *too blame in memory*] ABBOTT (§ 73) furnishes several examples of 'too' used in connection with 'blame,' and suggests that 'perhaps "blame" was considered an adjective, as in, "In faith, my lord, you are too wilful-blame"—I *Hen IV* III, 1, 177' Inasmuch as Shakespeare uses the idiom, and it is common in Elizabethan writers, there seems no urgent reason why we should discard it, especially where it seems to add strength to the context.—Ed

72, 73 *Go, looke after Pisano, thou that*, etc] VAUGHAN (p 462) Such interrupted language, and so sudden an apostrophe to Pisano, involving so unusual a change of person, leave me in little doubt that in the two commands, 'son, I say, follow the King' (very imperative words, not admitting very slow performances), and 'Go look after,' were two commands to two different persons.



He hath a Drugge of mine . I pray, his abſence  
 Proceed by ſwallowing that. For he beleuees 75  
 It is a thing moſt precious. But for her,  
 Where is ſhe gone ? Haply diſpaire hath ſeiz'd her .  
 Or wing'd with feruour of her loue, ſhe's flowne  
 To her deſir'd *Poſthumus* : gone ſhe is,  
 To death, or to diſhonor, and my end 80  
 Can make good uſe of either. Shee being downe,  
 I haue the placing of the Brittiſh Crowne

*Enter Cloten.*

How now, my Sonne ?

*Clot.* 'Tis certaine ſhe is fled : 85  
 Go in and cheere the King, he iages, none  
 Dare come about him.

*Qu* All the better . may  
 This night fore-ftall him of the comming day. *Exit Qu.* 89

75 *that* ] *that*, Coll *that*, Rowe et  
 cet

77 *Haply* ] *haply*, Theob Warb et  
 ſeq

79 *is*, ] Ff, Rowe, Cap *is* Pope et cet

80 *diſhonor*, ] *diſhonour*, F<sub>2</sub>F<sub>4</sub>, Rowe,  
 Pope, Han *diſhonour*, Theob Warb  
 et ſeq

85 *fled* ] Cap Var '78, '85, Mal  
 Ran Steev Varr Knt *fled*, Warb

*fled* Ff, et cet

86 *King, he rages*, ] *king, he rages*,  
 (or *rages*,) Cap et ſeq

88 [*Aside* Walker, Glo Cam Dyce  
 II, Coll III, Dowden

89 *day* ] *day* Pope et ſeq

The author wrote '—I have not ſeen theſe two days [*Exit Cloten*] *Queen* (to *Attendant*) Go, look after *Pisano*, thou, that ſtands ſo for *Posthumus* ' That is, 'look thou after *Pisano*, who ſtands ſo for *Posthumus* ' Nothing could be more natural than that the Queen, having once already directed Cloten to follow the King, and, having heard but now that *Pisano* had not lately been ſeen, ſhould diſmiſs her attendant to ſearch for *Pisano* [In theſe interpretations of theſe puzzling lines, HANMER anticipates Vaughan, but with a little more violence to the text, thus 'I have not ſeen theſe two days [*Exit*] *Queen* [To the *Messenger*] Go, look after *Pisano*—he that ſtandeth ſq for *Posthumus*, etc Neither Hanmer nor Vaughan indicates, however, the exact time of the *Messenger*'s departure, it is probably after 'He hath a drug of mine,' which the Queen gives as reaſon for ſending after him To be relieved from ſuppoſing that *Pisano* is here apoſtrophized is certainly a gain, and purchaſed, too, at little coſt —ED ]

88, 89 *may This night fore-ftall him of the comming day*] MALONE May his grief this night prevent him from ever ſeeing another day, by an anticipated and premature deſtruction —BRADLEY (*N E D*, s v foreſtall, 4 b ) To bar, or deprive (a perſon) by previous action *from, of, out of* (a thing) [The preſent line quoted] —WYATT It ſeems to me preferable to give the ſentence a figurative meaning 'May this (night of) ſorrow and deſpair cauſed by *Imogen*'s diſappearance deprive him of (the coming day of) her ſucceſſion to the throne and happy reign '—DOWDEN Wyatt's interpretation ſeems to be ſomewhat ſtrained The

*Clo* I loue, and hate her for she's Faire and Royall, 90  
 And that she hath all courtly parts more exquisite  
 Then Lady, Ladies, Woman, from euery one 92

90 *Royall*,] Ff, Rowe, +, Dyce, Sta  
 Ktly *royal*, Cap et cet  
 91 *that she*] Om Ingl conj  
 92 *Then Woman*,] F<sub>2</sub>F<sub>3</sub> *Than*  
*Ladies Woman*, F<sub>4</sub> *Than Lady, Ladies,*  
*Woman*, Rowe *Than any lady, win-*

*ning Han* *Than lady Ladies, winning*  
*Warb* *Than lady, ladies, woman*, Pope  
 et cet *Than lady, lass, or woman,*  
*or Than lady, lassie, woman, Elze*  
*Than, birlady, any woman*, Sprenger  
 92 *every*] *each* Pope, +

Queen hopes that the King's violent agitation may end her husband's life —  
 WALKER (*Crit*, III, 325) Would the Queen have said this to Cloten? [Foot-note  
 by] LETTSON And would even Cloten take no notice, if such a speech had been  
 addressed to him? It is strange the Old Corrector [*e*, Collier's MS] did not add  
 an *Aside* here [See *Text Notes*]

90, 91 for she's Faire . And that she hath] That is, because she's  
 fair And because that she hath, etc — See ABBOTT, § 285, if need be

92 *Then Lady, Ladies, Woman, from euery one*, etc] WARBURTON  
 This line is intolerable nonsense It should be read and printed thus, 'Than lady  
 Ladies, *winning* from each one,' The sense of the whole is thus, I love her be-  
 cause she has, in a more exquisite degree, all those courtly parts that ennobles  
 (lady) women of qualities (ladies), *winning* from each of them the best of their  
 good qualities, etc 'Lady' is a plural verb, and 'Ladies' is a noun governed of  
 it, a quaint expression in Shakespeare's way, and suiting the folly of the character  
 ['Warburton's acuteness seems usually to have forsaken him the moment he lost  
 his malignity As some beasts muddy the water by trampling before they drink,  
 so nothing is palatable to Warburton but what he has made turbid' Landor,  
*Conversation between Dr. Johnson and Horne Tooke* — Ed.] — SEWARD (Note on  
*Spanish Curate*, I, 1, p 185) I cannot see any impenetrable nonsense in this,  
 unless o'er-weaning cruticks will labor to expound it into such The Poet's text  
 is a just climax, *scilicet* 'She hath all courtly parts more exquisite than any single  
 Lady whoever, ay, than many Ladies, nay, than the whole sex put together'  
 Ferdinand, speaking of his Mistress Miranda, says almost the same thing in *The*  
*Tempest* 'But you, O you, So *perfect* and so *peerless* are created Of *ev'ry creature's*  
*best*' — III, 1, 47 [It is not impossible, nay, it is highly probable, that in the  
 notes to this play we have the very last editorial work of poor, neglected, poverty-  
 stricken Theobald. On the title-page to this, the second volume of Seward's  
 edition of Beaumont & Fletcher, it is stated that '*The Custom of the Country, The*  
*Elder Brother, The Spanish Curate* to page 233 are Printed under the Inspection of  
 the late Mr Theobald' Theobald died in 1744 The ten volumes were long in  
 going through the press, and are all dated 1750 — JOHNSON adopted the same in-  
 terpretation as above of the present line, and MALONE adopted the reference to  
*The Tempest* — TOLLET added an apposite reference to *All's Well* '*Lafeu* Are  
 you companion to the Count Rousillon? *Parolles* To any count, to all counts, to  
 what is man' — II, III, 202 All commentators agree in the interpretation of the  
 present passage as first given by Theobald (probably) in Seward's volume, except  
 CRAIG, who has the following note on it There are many certainly corrupt  
 passages in this ill-printed play (we have unfortunately no Quarto to assist us);

The best she hath, and she of all compounded 93  
 Out-felles them all. I loue her therefore, but  
 Disdaining me, and throwing Fauours on 95  
 The low *Posthumus*, slanders so her iudgement, ,  
 That what's else rare, is choak'd and in that point  
 I will conclude to hate her, nay indeede,  
 To be reueng'd vpon her For, when Fooles shall——  
*Enter Pisano* 100  
 Who is heere? What, are you packing firrah?  
 Come hither: Ah you precious Pandar, Villaine,  
 Where is thy Lady? In a word, or else  
 Thou art straightway with the Fiends. 104

<p>94 <i>Out-felles</i>] <i>Excels</i> Coll conj          all ] Ff, Pope, Coll <i>all</i>—Dyce,          Sta <i>all</i> Rowe et cet  <i>therefore</i>] <i>therefore</i>, Rowe et seq          96 <i>slanders</i>] <i>she slanders</i> Ktly          99 <i>For, when Fooles shall</i>—] F<sub>2</sub>,          Coll 1, 11, Ktly. <i>For, when Fooles</i>—          F<sub>3</sub>F<sub>4</sub> (<i>Fools</i> F<sub>4</sub>), Rowe 1 <i>For when</i>  <i>Fool</i>—Rowe 11 <i>For when fools</i>—          Pope <i>For when fools Shall</i>—(<i>Shall</i>—          beginning line 101), Theob et cet          100 Scene VI Pope, Han Warb          Johns          101 <i>What, are</i>] Ff, Rowe, Cap Dyce,</p>	<p>Glo Cam <i>What are</i> Pope <i>What' are</i>          Theob et cet          102 <i>Ah</i>] Ff, Rowe, Pope, Han  <i>Ah'</i> Theob Warb Johns <i>Ah</i>, Cap et          seq  <i>Pandar, Villaine,</i>] Pope, Theob.          1, Han <i>Pander, Villam</i>, Ff, Rowe,          Warb Johns <i>pandar' Villain</i>, Cap et          seq          103 <i>word</i>] Ff, Rowe, +, Coll <i>word</i>;          Cap et cet          104 <i>Thou art!</i> <i>Thou'rt</i> Pope, +, Dyce          11, 111          [Drawing his sword Theob</p>
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this is one Shakespeare never wrote this nonsense It is best to leave it, but he may have written something like this 'she hath all courtly parts more *excellent* Than *loveliest* ladies, *robbing* [or stealing] from every one The best,' etc If the line be nonsense, as Warburton and Craig assert, is it, therefore, misplaced in Cloten's mouth? If the speeches of Cloten are read aloud, no one, I think, can fail to observe in them a certain jerkiness, as though the words were jolted forth, they do not glide trippingly (or, rather, they trip too much), but come spasmodically This is one of his characteristics, and by it Belarius recognized him after long years It was by 'the snatches in his voice, And burst of speaking' (IV, ii, 142) that made Belarius 'absolutely' certain of his identity Can we ask for an illustration of his manner of speaking better than the present line? Each degree of comparison, 'Lady—Ladies—Woman,' explodes separately —ED ]

99 *when Fooles shall*] THISELTON Cloten possibly had in view some paraphrase of the proverb 'Fools' haste is no speed' This seems to me to be confirmed by 'are you packing sirrah', but, at least, Pisano practically finishes the sentence for Cloten in this sense, when he says at the end of this scene 'Thus Fooles speede Be crost with slownesse, Labour be his meede'

101 *packing*] STAUNTON Plotting, contriving, scheming.

102 *Pandar, Villaine,*] WALKER (*Crit*, i, 31). Perhaps, 'pandar-villain!' The reading in the edition of 1821 [Capell's] seems more probable

- Pjf.* Oh, good my Lord 105  
*Clo.* Where is thy Lady? Or, by Iupiter,  
 I will not aske againe Clofe Villaine,  
 Ile haue this Secret from thy heart, or rip  
 Thy heart to finde it Is she with *Possumus*?  
 From whose so many waights of basenesse, cannot 110  
 A dram of worth be drawne.  
*Pjf.* Alas, my Lord,  
 How can she be with him? When was she mis'd?  
 He is in Rome  
*Clo.* Where is she Sir? Come neerer: 115  
 No farther halting satisfie me home,  
 What is become of her?  
*Pjf.* Oh, my all-worthy Lord.  
*Clo.* All-worthy Villaine,  
 Discouer where thy Mistris is, at once, 120

105 *good my*] *mv good* Theob Warb  
 Johns

106 *Iupiter*] *Jupiter*—Var '21,  
 Coll Dyce, Glo Cam

107 *Clofe*] *Come, thou close* Anon  
 ap Cam

*Villaine*] *villain, thou* Steev  
 conj *villain, I* Ktly, Dyce II, III

108 *Ile*] *Will* Ktly, Dyce II, III

116 *farther*] *Ff, Rowe, +, Coll Sta*  
 Cam *further* Johns et ret

117 *her?*] *her* *Ff her* Rowe, Pope,  
 Theob Han Warb Dyce, Glo Cam  
*her, Cap* (corrected in Errata)

118 *Lord*] *Lord* Rowe et seq

119 *Villaine*] *villain* Rowe et seq

107 *Close*] That is, *secret*, as in 'still close as sure'—I, vii, 166

107 *Villaine*] WALKER (*Crit*, II, 44) devotes a chapter on *Villaine and Villaine confounded*, wherein the present word is the first example 'For "villaine" read *villaine*, metri gratia This correction also spares us the repetition of "villain" three times within a few lines The mode of address (*abstractum pro concreto*) is frequent in Shakespeare and his contemporary poets Gifford, if I understand him aright, has made the same remark, Massinger, vol III, p 580, ed II.—[VAUGHAN makes the strange remark that 'S Walker suggests "villany" conjecturally, but does not adduce any examples which confirm his supposition' Of course, where conjectures are concerned, downright confirmation is always an open question But Walker, in fact, presents ten or twelve examples which he himself believes amply confirm his conjecture,—a conclusion which, I think, many students will share who read his chapter—ED]

115 *Come neerer*] HUDSON He means 'Come nearer to the point' Speak more to the purpose [In support of this just interpretation, CRAIG quotes 'What need'st thou run so many miles about, When thou may'st tell thy tale a nearer way.'—*Rich III* IV, iv, 461 There is a sinister idea in *Hen V* 'give us leave freely to render what we have in charge, Or shall we sparingly show you far off The Dauphin's meaning,' etc.—I, II, 238—ED]

At the next word · no more of worthy Lord : 121

Speake, or thy silence on the infant, is

Thy condemnation, and thy death.

*Pis* Then Sir :

This Paper is the historie of my knowledge 125

Touching her flight.

*Clo*. Let's see't. I will pursue her

Euen to *Augustus* Throne.

*Pis* Or this, or perish.

She's farre enough, and what he learns by this, 130

May proue his trauell, not her danger.

*Clo* Humh. 132

121 *worthy Lord* ] Ff *worthy lord*,

Rowe 1 *worthy lord* Rowe 11, et seq

As a quotation, Theob Warb Johns

Sta Dyce 11, 111, Glo Cam

126 [Presenting a letter Mal Pre-

senting Posthumus's letter Ingl

127 *see't*] *see't* F<sub>2</sub>

128 [He reads it Coll 11

129-131 [Aside Rowe et seq

129. *Or this, or perish*] Given to Cloten, Johns conj, Ran Ingl 1

130 *enough*,] *enough*, Theob et seq.

131 *trauell*] *travail* H Ingl conj

132 *Humh*] Ff, Rowe, + *Humh*!

Cap *Humph*! Var '03, '13, '21 *Hum*!

Dyce, Sta Glo Cam

125 *This Paper*] Pisanio afterwards (V, v, 330) says that this was a counterfeit letter of Posthumus which he had by accident in his pocket! It is to be feared that this is one of the instances of the 'folly of the fiction' which Dr Johnson found in this play, any comment on it would be, therefore, wasted on 'unresisting imbecility'—Ed

129 *Or this, or perish*] JOHNSON These words, I think, belong to Cloten Then Pisanio, giving the paper, says to himself 'She's far enough,' etc—RANN Give me the paper, or thou diest —MALONE Cloten knew not, till it was tendered, that Pisanio had such a letter as he now presents, there could, therefore, be no question concerning his giving it *freely* or *withholding* it These words, in my opinion, relate to Pisanio's present conduct, and they mean, I think, 'I must either *practise this deceit* upon Cloten, or perish by his fury'—INGLEBY, by an evident oversight, adopted Johnson's conjecture in his text with the following note 'The alteration, however, is not necessary to explain Pisanio's subsequent account of this interview, for Cloten had already threatened him with death if he did not disclose Imogen's whereabouts' In the *Revised Ed*, by his son, the error is corrected, and the present words given to Pisanio —THESELTON As Pisanio says this he hands Cloten the letter, the *Aside* not commencing until the next line. He means Cloten to understand that he yields to the latter's threats, while he really expresses a wish that Cloten may not reach Imogen before he arrives at Augustus's throne (which, considering the state of war, was a perilous thing to attempt, and would scarcely assist his design), or that he should perish in the attempt.—DOWDEN Perhaps these words are not spoken aside, and are meant to deceive Cloten by apparent reluctance in showing a letter which Pisanio believes can really do no harm to Imogen.

*Pis* Ile write to my Lord she's dead . Oh *Imogen*, 133  
Safe mayst thou wander, safe returne agen.

*Clot.* Sirra, is this Letter true ? 135

*Pis* Sir, as I thinke.

*Clot.* It is *Posthumus* hand, I know't. Sirrah, if thou  
would'st not be a Villain, but do me true seruice. vnder-  
go those Employments wherein I should haue cause to vse  
thee with a serious industry, that is, what villany soere I 140  
bid thee do to performe it, directly and truely, I would  
thinke thee an honest man thou should'st neither want  
my meanes for thy releefe, nor my voyce for thy prefer-  
ment.

*Pis.* Well, my good Lord

*Clot.* Wilt thou serue mee ? For since patiently and 145  
constantly thou hast stucke to the bare Fortune of that  
Begger *Posthumus*, thou canst not in the course of grati-  
tude, but be a diligent follower of mine. Wilt thou serue  
mee ?

*Pis* Sir, I will 150

*Clot* Giue mee thy hand, heere's my purse. Haft any  
of thy late Masters Garments in thy possession ?

*Pisan* I haue (my Lord) at my Lodging, the same  
Sute he wore, when he tooke leaue of my Ladie & Mi- 154  
stresse.

133, 134. [Aside Theob  
133 *wrote to*] *wrote* Walker  
*she's*] *she is* Ff, Rowe  
*dead*] Ff, Cap *dead* Rowe et  
cet

134. *agen*] Ff, Rowe i, Sta *again*  
Rowe ii, et cet

137 *Posthumus*] F<sub>2</sub>, Var '78 *Post-*  
*humus's* F<sub>3</sub>, Rowe, + *Posthumus's* F<sub>4</sub>  
*Posthumus'* Cap et cet.

138 *but do*] *but to do* Rowe, Pope

139 *Employments*] *employments* F<sub>3</sub>F<sub>4</sub>

140 *thee with*] Ff, Rowe, Pope, Han.  
Dyce, Glo Cam *thee, with* Theob et

cet

140 *soere*] *soe're* F<sub>3</sub>F<sub>4</sub>, *soe'er* Rowe

141 *do to performe*] Ff, Rowe, Pope

*do, perform* Han *do, to perform* Theob  
et cet

*truely,*] *truly* Pope, Han *truly*.

Coll. i

142 *man*] *man*, Pope, Han

148 *mine*] *mine*,— Dyce, Sta  
*mine* Glo

151 *hand,*] *hand*, Var '73, Coll  
Dyce, Sta Glo Cam

153 *at my*] *at the* F<sub>4</sub>, Rowe, Pope i,  
Han

137 *Clot.* It is *Posthumus* hand, etc.] FLEAY (*Life*, etc., p. 246) believes that this play was written at different times, the last three Acts in 1606 just after *Lear* and *Macbeth*. 'Especially should III, v, be examined,' he says, 'from this point of view, in which the prose part is a subsequent insertion, having some slight discrepancies with the older parts of the scene'

*Clo* The first seruice thou dost mee, fetch that Suite 155  
hither, let it be thy first seruice, go.

*Plf.* I shall my Lord *Exit.*

*Clo.* Meet thee at Milford-Hauen (I forgot to aske  
him one thing, Ile remember't anon ) euen there, thou  
villaine *Posthumus* will I kill thee. I would these Gar- 160  
ments were come She saide vpon a time (the bitternesse  
of it, I now belch from my heart) that shee held the very  
Garment of *Posthumus*, in more respect, then my Noble  
and naturall person; together with the adornement of  
my Qualities. With that Suite vpon my backe wil I ra- 165  
uish her · first kill him, and in her eyes; there shall she see  
my valour, which wil then be a torment to hir contempt.  
He on the ground, my speech of insultment ended on his  
dead bodie, and when my Lust hath dined (which, as I 169

155 <i>fetch</i> ] <i>fetch me</i> Cap	164 <i>person</i> ,] <i>person</i> , Pope et seq
157 <i>Exit</i> ] <i>Exeunt</i> Ff	165 <i>backe</i> ] <i>back</i> , Cap et seq
158 <i>Meet Hauen</i> ] In Italics, as	166 <i>eyes</i> ,] <i>eyes</i> — Rowe, +. <i>eyes</i>
quotation, Han Sta	Johns
<i>Hauen</i> ] Ff <i>Hauen?</i> Rowe, +	167 <i>hir</i> ] F <sub>1</sub>
<i>Hauen</i> — Han. <i>Hauen</i> Coll Wh 1	168 <i>insultment</i> ] <i>insultment</i> Ff
<i>Hauen!</i> Dyce, Coll m, Glo Cam	169 <i>bodie, and</i> ] Ff, Rowe, Pope,
159 <i>thing</i> ,] <i>thing</i> , Cap et seq	Han, Glo Cam Dyce n, Wh n <i>body</i> ,
160 <i>villaine</i> ] F <sub>1</sub> <i>villain</i> , F <sub>3</sub> F <sub>4</sub> ,	— <i>and</i> Theob Warb Johns <i>body</i> ,—
Rowe, Var '03, '13, '21, Coll i, n,	<i>and</i> Cap et cet <i>body</i> — <i>I know what</i>
Ktly	<i>I'll do</i> ,— <i>and</i> Cap conj

158 *Meet thee at Milford-Hauen*] HANMER and STAUNTON put these words in Italics very properly, as it seems to me, to indicate that they are quoted Cloten reads them from the feigned letter Pisanio has given him —Ed

158, 159 *I forgot to aske him one thing*] ECCLES, in a note on line 177, 'How long is't since she went to Milford Hauen?' suggests that this 'is the inquiry that before he had forgotten to make' —THESELTON As to the rest of this speech, Pisanio evidently overhears Cloten. [Thus only (and there is not, in the text, a title of evidence of it) can Pisanio's word in the last scene of the play be trusted —Ed]

161, 162 *the bitterness of it, . from my heart*] DEIGHTON That is, he can get rid of it now, since his prospect of revenge is so near at hand

169 *bodie, and*] VAUGHAN contributes here a long note with an arrangement of the punctuation, which DOWDEN commends as making 'the whole passage run more smoothly' Vaughan's note reveals not only his complete misapprehension of Capell's punctuation, but contains the statement that 'Capell, for the same purpose, actually inserted "I know what I'll do" before "and."' A glance at Capell's text at once shows that this statement is without foundation Capell's text has no such insertion. In his *Notes* (p. 113)—but I will not repeat his unsavory explanation Cloten's whole speech is not a subject for comment I am, however, certain that had Vaughan, who is prone to be over-hasty, comprehended

say, to vex her, I will execute in the Cloathes that she fo  
prais'd :) to the Court Ile knock her backe, foot her home  
agaïne. She hath despis'd mee reioycingly, and Ile bee  
merry in my Reuenge.

*Enter Pisano*

Be those the Garments ? 175

*Pis.* I, my Noble Lord

*Clo.* How long is't since she went to Milford-Hauen ?

*Pis.* She can scarce be there yet

*Clo.* Bring this Apparrell to my Chamber, that is  
the second thing that I haue commanded thee The third 180  
is, that thou wilt be a voluntarie Mute to my designe. Be  
but dutious, and true preferment shall tender it selfe to  
thee. My Reuenge is now at Milford, would I had wings 183

171 knock] kick	Han Warb	and true, Walker, Ingl	duteous-true,
174 Enter ] Enter	Pisano with a	and Elze	
suit of Cloaths	Rowe	183 Milford,]	Milford, Cap et seq
179 Chamber,]	chamber, Cap et seq	would] 'would	Theob ii, Warb
180 thee ] thee	Cap et seq	Johns	Cap Mal Steev Varr Knt,
182 dutious, and true]	Ff duteous	Sing	

Capell, neither his own note nor Dowden's commendation would ever have been written —Ed

181 voluntarie Mute] DEIGHTON That is, willingly silent, not by necessity or compulsion, with an allusion to the *mutes* in Turkish harems, who were, if not dumb by nature, made so by having their tongues cut out that they might not be able to reveal secrets

182 dutious, and true preferment] Another example of the class of words wherein, before the termination *ous*, the compositors of the sixteenth and seventeenth centuries were wont to insert at will an *i* where we now have an *e* or a *u*, or no vowel at all, such as *jealous* (uniformly so spelled in *Othello*); *prolixious* (*Meas for Meas*, II, iv, 162), *robustious* (*Ham*, III, ii, 10, *Hen V* III, vii, 159), *tempestious* (Webbe, *Disc of Eng Poetrie*, p 47, ed Arber), *deutious* (*Twel Night*, I, v, 58), it is noteworthy that in *Love's Lab Lost*, IV, i, we have, in line 71, 'beauteous,' and in the next line, 72, 'beautious', this practice descended even to Milton, in whose *Samson Agonistes*, line 1627, we find 'All with incredible, stupendious force' It may be said to have survived even to the present day, in common speech, in *tremendious* and *mischievious* The substance of this note will be found in the foregoing references to *Twel Night* and *Love's Lab Lost* of this edition —Ed

182 dutious, and true preferment] WALKER (*Crit*, iii, 326) What has *true* preferment to do here? Point 'Be but dutious and true, preferment shall,' etc [This punctuation is plausible, and may be right, but 'true preferment' may not be so far wrong as Walker supposes There may be therein the suggestion of a contrast between what Cloten can offer, which would be solid and substantial, and what Pisano might hope for from his loyalty to Imogen and Posthumus, which would be insubstantial and false —Ed]



to follow it. Come, and be true

*Exit*

*Pis.* Thou bid'st me to my losse • for true to thee, 185

Were to proue false, which I will neuer bee

To him that is most true To Milford go,

And finde not her, whom thou purfuest. Flow, flow

You Heauenly blessings on her This Fooles speede

Be croft with slownesse ; Labour be his meede *Exit* 190

184 *it* ] *Ff*, Rowe, Coll *it'* Pope et 187 *To him*] *To her* Han *To Him*  
cet Anon ap Cam

185 *my*] *thy* Coll n (MS), Huds

185 to my losse] COLLIER (ed n) *Thy* and 'my' were often confounded by the old printers, and this seems a case of the kind, the MS puts *thy* for 'my,' and with apparent reason, it was to Cloten's loss that he bade *Pisano* be true, because *Pisano* was resolved to be true to his own master, *Posthumus*, who, he was persuaded, was himself true, not menting any part of the accusation of falsehood made to *Imogen*

187 To him that is most true] THISELTON That is, 'to Jove' The circumstances clearly preclude any other interpretation *Pisano* could not apply the epithet 'most true' to *Posthumus*, see his soliloquy on *Posthumus's* letter, III, ii, 1-23 Nor could he say that he would never be false to *Posthumus* whose command he disobeys, and to whom he has just said that he would write that *Imogen* is dead *Pisano* is one of Shakespeare's great minor characters—DOWDEN quotes Thiselton's interpretation, and adds 'perhaps right,' wherewith, I think, there will be general acquiescence In the *Cam Ed* there is recorded a conjecture by 'Anon' (whom I almost always suspect to be the peerless Editor himself) of 'To Him' This, if I understand it, with its capital *H*, is a reference to an authority far higher than the 'Jove' of Thiselton Are we quite sure, however, that Shakespeare's audience, or any audience, could recall *Pisano's* former mistrust or present deception so swiftly as to perceive that he here refers to a heavenly standard and not to *Posthumus* himself? His latest references to *Posthumus* have been unwavering confidence in the absolute truth of *Posthumus* as regards *Imogen* Do we not, without stopping to reason, almost instinctively accept the fact that truth to Cloten is falsehood to *Posthumus*, loyalty to the one is disloyalty to the other? And may not this fleeting allusion to *Posthumus's* truth, if it really is so, be one of Shakespeare's artful devices to soften our hearts unconsciously towards *Imogen's* cruel husband, and prepare us gradually for his full pardon at our hands? That I do not err in supposing that *Pisano's* reference 'to him that is most true' is generally accepted as referring to *Posthumus*, Malone's note on this passage, I think, will show '*Pisano*, notwithstanding his master's letter, commanding the murder of *Imogen*, considers him as true, supposing, as he has already said to her, that *Posthumus* was abused by some villain, equally an enemy to both'—CAPELL's note is to the same effect. I do not forget that an actor could reveal the meaning of *Anon's* conjecture by lifting his eyes to Heaven.—Ed.

188, 189 Flow, flow . . . on her] VAUGHAN This means, 'abound to the uttermost in her,' 'come in a flood tide.' 'Flowing,' in Shakespeare, commonly signifies 'abounding greatly in measure and in degree'

*Scena Sexta.**Enter Imogen alone.*

2

*Imo* I see a mans life is a tedious one,  
I haue tyr'd my selfe . and for two nights together

4

1 Scena Sexta] Scene iv	Rowe	Cloaths	Rowe	Enter 'tir'd like a
Scene vii Pope, Han	Warb	Johns	boy Coll MS	Enter attured like a
Scene viii Eccles			boy Coll n	
The Forest and Cave	Rowe	Before	3 one,] one	Pope et seq
the Cave of Belarius	Cap	Wales	4 I haue] I've	Pope, +, Dyce ii, iii
before the cave of Belarius	Dyce		tyr'd] tired	F <sub>3</sub> F <sub>4</sub> , Rowe, Pope i,
2 Enter ] Enter Imogen in	Boy's	Han	'tir'd	Sing Coll ii (MS)

1 *Scena Sexta*] *ECCLES* The time is the evening of the same day with that of the two preceding scenes Imogen, having parted from Pisanio in the morning and wandered alone during the intermediate part of the day, having directed her steps towards Milford-Haven, arrives, accidentally, at the cave of Belarius a little before he and his youths return from hunting, and when they are about to prepare for supper—*DANIEL* (*Sh Soc Trans*, 1877-79, p 245) When Pisanio parted from Imogen Milford was within ken, but since then, for *two nights together*, she has made the ground her bed, and now on the third evening she arrives, faint with hunger and fatigue, before the cave of Belarius If we suppose, as I think we may, this scene to occur on the same day as the preceding scene, we get—including this day, the day of her departure from court, and the two intervals suggested by the time she has wandered alone—a period of five days, which may be considered sufficient, dramatically, for the journeyings to and from the vicinity of Milford, and not altogether inconsistent with Cymbeline's remark as to her not having lately paid him the daily duty she was bound to proffer She may have seen him on the day of her departure (Day 6), on the next three days she is absent from his presence, and on the fourth (this Day No 8) he notices her absence and discovers that she has fled Even Cloten's remark of his not having seen Pisanio for these two days need not form any serious objection to this scheme of time, and all we can say to Pisanio's remark on quitting Imogen, that Lucius would be at Milford-Haven on the morrow, is that his prediction has not been verified. Imogen goes into the cave in search of food, and Belarius, Guiderius, and Arviragus, returning from hunting, find her there and welcome her to their rustic hospitality It is 'almost night' when this scene closes

*An interval*, including one clear day—on the principle of allowing to Cloten for his journey into Wales about the same time that has been allowed to Imogen and Pisanio.

4 I haue tyr'd my selfe] *COLLIER* (ed ii, reading 'I have 'tir'd myself') That is, *Attured* myself, this emendation is from the MS . We have still some doubt whether the meaning of Imogen be that she has dressed herself like a boy, or that she has wearied herself, in the first line she says that 'a man's life is a tedious one,' and in the next she may reasonably follow it up by stating that she had *tired* herself —*DYCE* (*Strictures*, etc, p 214) This emendation certainly does not make Imogen say, as Mr Collier supposes, that 'she has dressed herself like a

Haue made the ground my bed. I should be sicke,  
 But that my refolution helps me . Milford,  
 When from the Mountaine top, *Pisano* flew'd thee,  
 Thou was't within a kenne. Oh Ioue, I thinke  
 Foundations flye the wretched . fuch I meane,

5-18 Mnemonic Warb	7 <i>top</i> ,] <i>top</i> Ff et cet
5 <i>ground</i> ] <i>gound</i> F <sub>2</sub>	8 <i>was't</i> ] Ff
<i>bed</i> ] <i>bed</i> Coll Sing	<i>kenne</i> ] F <sub>2</sub> F <sub>3</sub> <i>ken</i> F <sub>4</sub> , Rowe, +,
6 <i>me</i> ] <i>me</i> Pope et seq	Coll n, Ktly <i>ken</i> Cap et cet
7 <i>Mountaine top</i> ] <i>mountain-top</i>	<i>Oh Ioue</i> ,] <i>Oh, Ioue</i> , F <sub>3</sub> F <sub>4</sub> , Rowe
Theob n, Han Var '03, '13, '21, Knt,	<i>O Ioue</i> ' Cap et seq
Coll Dyce, Sta Sing Ktly, Glo	9 <i>wretched</i> ] <i>wretched</i> , F <sub>3</sub> F <sub>4</sub> , Rowe,
Cam	Pope, Han

boy', it makes her say that 'instead of walking about *in puris naturalibus*, she has put on some clothes'

4 my selfe ] THISELTON (Rule xiii) An italicised colon sometimes seems to stand for a note of exclamation, and may, at times, be used, by a slight extension of the present use of that note, for the purpose of emphasis [Is it a fact that the Elizabethan compositor's case was so ill-supplied with exclamation marks that the compositor had to resort to the ampler supply of Italic colons? Can any reason be given why, when he had the exclamation marks under his hand in the case before him, and it was the type he needed, he should move to an adjoining case for an Italic colon? I cannot answer, *Darus sum, non Oedipus*—ED ]

6 my resolution helps me] Possibly 'helps' here means *cures*, as it is used several times in *All's Well* (see SCHMIDT, *Lex*), although, strictly speaking, a cure can only follow sickness, with which Imogen was merely threatened

6 Milford] LADY MARTIN (p 195) Oh, that name, Milford-Haven! I never hear it spoken, see it written, without thinking of Imogen Weary and footsore, she wanders in, with the dull ache at her heart—far worse to bear than hunger—yearning, yet dreading, to get to Milford, that 'blessed Milford,' as once she thought it When I read of the great harbour and docks which are now there I cannot help wishing that one little sheltering corner could be found to christen as Imogen's Haven Never did heroine or woman deserve to have her name thus consecrated and remembered

8 kenne] MURRAY (N E D) Range of sight or vision

9 Foundations] BRADLEY (N E D, 4) That which is founded or established by endowment, an institution (e g, a monastery, college, or hospital) established with an endowment and regulations for its maintenance [That Imogen refers to such a 'foundation' as a hospital I think her next words show Of course, we all see the play on the word in a double sense, by imputing to what is fixed and founded the power of flight, and who does not feel the pathos of this wan smile in the hour of her hopeless misery? DELIUS, however, takes a different view, he thinks that 'foundation' refers to Milford, which, 'by its very nature, built and founded on the earth, should be immoveable, and yet flies when the wretched approach it for relief Imogen has again lost the road to Milford which she had lately seen from the mountains' Delius may be right; but the fact that to this day in England charitable institutions are called 'Foundations,' coupled with what Imogen goes on to say, weakens his interpretation, as it seems to me.—ED ]

Where they should be releu'd. Two Beggars told me, 10  
 I could not misse my way. Will poore Folkes lye  
 That haue Afflictions on them, knowing 'tis  
 A punishment, or Triall? Yes, no wonder,  
 When Rich-ones scarfe tell true. To lapse in Fulnesse  
 Is forer, then to lye for Neede and Falfhood 15  
 Is worse in Kings, then Beggars. My deere Lord,  
 Thou art one o'th'falte Ones Now I thinke on thee,  
 My hunger's gone, but euen before, I was  
 At point to sinke, for Food. But what is this?  
 Heere is a path too't 'tis some sauage hold 20  
 I were best not call, I dare not call. yet Famine  
 Ere cleane it o're-throw Nature, makes it valiant  
 Plentie, and Peace breeds Cowards Hardnesse euer  
 Of Hardnesse is Mother. Hoa? who's heere? 24

10 releu'd] *believed* John Hunter  
 conj  
 Beggars] *Beggars* F<sub>3</sub>F<sub>4</sub>  
 11 way] *Ff, Rowe, +, Ktly way*  
 Cap et cet  
 Folkes] *Folks* F<sub>3</sub>F<sub>4</sub> *folk* Var  
 '73, '78, '85, Ran  
 12 afflictions] *affliction* Han  
*them,* Ff, Rowe, +, Coll Dyce,  
 Glo Cam *them,* Cap et cet  
 13 Yes, no] *yes no* Pope *yet no*  
 Han  
 14 Rich-ones] *rich ones* Rowe et seq  
*true*] Ff, Rowe, +, Glo *true*  
 Cap et cet  
 15 Neede] *need,* Glo  
 17 Thou art] *Thou'rt* Pope, +, Dyce

11, 111, Wh 1  
 17 o'th'] F<sub>4</sub>, Rowe, + o'th F<sub>2</sub>  
 oth' F<sub>3</sub> o'the Cap et seq  
 19 [Seeing the Cave Rowe  
 20 too't] *to't* Ff, Cap Dyce, Sta  
 Sing Glo Cam *to't*—Rowe, + *to it*—  
 Johns *to it*—Var '73 et cet (subs)  
 21 I were] *'Twere* Pope, Theob Han  
 Warb *It were* Var '73  
 22 cleane it] *it clean* F<sub>3</sub>F<sub>4</sub>, Rowe,  
 Pope, Theob Han Warb  
*makes*] *make* Ff  
 23 breeds] *breed* Han  
 Cowards] *cowards,* Ff, Rowe,  
 Pope  
 24, 26 Hoa?] *Ho?* F<sub>4</sub> *Ho!* Rowe et  
 seq

- 13 or Triall] DOWDEN That is, a test of their virtue  
 14 To lapse in Fulnesse] DOWDEN To fall from truth in a state of prosperity, which reminds Imogen of Posthumus, who, in the fulness of possessing her love, had lapsed  
 15 Is sorer] JOHNSON Is a greater or heavier crime  
 18 but euen before] SCHMIDT (*Lex*) That is, *just, precisely* In *King John*, 'And even before this truce, but new before,' etc., III, 1, 233, or as Portia, in *Mer of Ven*, 'and even now, but now, This house, these servants and this same myself Are yours,' etc., III, 11, 171  
 19 At point] For examples of a similar use of *at*, see ABBOTT, § 143  
 21 I were best] For this construction, see ABBOTT, § 352, and 'Best draw my Sword,' line 27, below  
 24 Hoa? who's heere?] LADY MARTIN (p 197) In my first rehearsals of this scene I instinctively adopted a way of my own of entering the cave which

If any thing that's ciuill, speake if sauage, 25  
Take, or lend Hoa? No anfwer? Then Ile enter

25 *thing*] Om F<sub>3</sub>F<sub>4</sub> '73 *Take, or yield food* Han *Take*  
*speake if*] *speake, if* F<sub>3</sub>F<sub>4</sub>, Rowe 1 *'or't end—ho'* Warb *Take or lend Ho'*  
26 *Take, or lend Hoa?*] Ff *Take,* Johns *Take or rend Ho'* Sprenger  
*or lend—Ho'* Rowe, Pope, Theob Var *Take, or lend Ho'* Cap et cet

I was told was unusual Mr Macready, after expressing many apprehensions, thought I might try it Imogen's natural terror was certain to make her exaggerate tenfold the possible dangers which that cave might cover, from wild animals or, still worse, from savage men The 'Ho' who's here' was given with a voice as faint and as full of terror as could be,—followed by an instant shrinking behind the nearest bush, tree, or rock Then another and a little bolder venture 'If anything that's civil, speak!' Another recoil Another pause 'If savage, take or lend! Ho!' Gaining a little courage, because of the entire silence 'No answer? then I'll enter!'—peering right and left, still expecting something to pounce out upon her, and keeping ready, in the last resort, to fly And so, with great dread, but still greater hunger, and holding the good sword straight before her, she creeps slowly into the cave

25, 26. If any thing that's ciuill, speake if sauage, Take, or lend] WARBURTON For 'take or lend' we should read, 'Take *'or't end*,' that is, take my life ere famine end it 'Or' was commonly used for *ere*—HEATH (p 483) That is, either take my life or render me your assistance—CAPELL (p 112) The meaning is, Take me for food, or lend food to me, and is proper enough in her circumstances, whatever the savage might be, beast or man—JOHNSON I question whether after the words 'if savage' a line be not lost I can offer nothing better than to read 'If any thing that's civil, *take or lend*, If savage, *speake*' If you are *civilized* and *peaceable*, take a price for what I want, or *lend* it for a future recompense, if you are *rough*, *inhospitable* inhabitants of the mountain, *speake*, that I may know my state—STEEVENS It is by no means necessary to suppose that 'savage hold' signifies the habitation of a beast It may well be used for the cave of 'a savage' or *wild man*—M MASON (p 330) Steevens is right in supposing that 'savage' does not mean, in this place, a *wild beast*, but a *brutish man*, and in that sense it is opposed to 'civil', in the former sense the word *human* would have been opposed to it and not 'civil' I should be inclined to read, 'if savage, take or *end*,' if I did not suspect that 'take or lend' might have been a proverbial expression in use at that time, though not now understood—MALONE Dr Johnson's interpretation of the words 'take, or lend' is supported by what Imogen says afterwards 'Before I enter'd heere, I call'd, and thought To have begg'd, or bought, what I have took'—KNIGHT (reading 'If anything that's civil, speak,—if savage—take, or lend') It is scarcely necessary to affix any precise meaning to words which are meant to be spoken under great trepidation The poor wanderer entering the cave which she fears is 'some savage hold' exhorts the inhabitant to *speake* if civil—if belonging to civil life This is clear But we doubt whether she goes on to ask the savage to *take* a reward for his food or to *lend* it, in that case she would address ideas to the savage which do not belong to his condition. . . We have ventured to print the passage as if the expression 'if savage' were merely the parenthetical whisper of her own fears—'If anything that's civil, speak, take, or lend.' The 'if savage' is interposed when no answer

Best draw my Sword ; and if mine Enemy 27  
 But feare the Sword like me, hee'l scarcely look on't.  
 Such a Foe, good Heauens. *Exit.* 29

27 *and if]* *an if* Huds 29 *good]* *ye good* Cap  
 28, 29 *hee'l Heauens]* One line *Exit]* She goes into the Cave  
 Walker Rowe  
 29 *Such]* *Grant such* Pope, +

is returned to 'speak'—HARTLEY COLERIDGE (II, p 192) The text is probably right Shakespeare does not plan his sentences beforehand, and lay them out in even compartments, they grow and expand, like trees, towards heaven If you be civil, speak, nay, but however savage, at least assist me for recompense—SCHMIDT (*Lex*, s v lend) Perhaps 'take or leave,' i e, destroy me or let me live 'If the strawy Greeks . . . Fall down before him, like the mowers swath, here, there, and everywhere, he leaves and takes'—*Tro & Cress*, V, v, 26 —BR NICHOLSON (*N & Q*, VII, i, 423, 1886) Imogen calls out, 'if you be savage, still you can understand my wants and questions, here take this I offer'—advancing her hand with her purse in it, or lifting it horizontally from her girdle—'or lend me what I want'—INGLEBY No explanation or emendation of this phrase hitherto proposed is satisfactory After all, the sense is so doubtful that 'speak' and 'take, or lend' might, as Johnson proposed, change places, or 'civil' and 'savage' might do so —DEIGHTON That is, probably, take money for the food I so surely need or bestow it upon me out of compassion, 'lend' is frequently used by Shakespeare without the idea of return, though generally in this sense figuratively —HERRFORD Take payment, or give me (food) The ellipse is harsh, and not quite clear, but Imogen's preoccupation with the thought of food makes it very natural —WYATT If 'take' has the meaning [of taking money in exchange for food], 'lend' cannot have its usual modern sense, for a stranger could not proffer money and in the same breath suggest a loan, 'lend' is frequently used by Shakespeare without the notion of return —VAUGHAN (p 555) The words 'speak' and 'take, or lend' have been understood as addressed to the inmate of the cave, but I take them to be, like the words immediately following, 'then I'll enter,' expressive of Imogen's intentions Indeed, it seems almost absurd that Imogen should ask the inmate of the cave, supposed or found incapable of conversation with her, to 'take or lend'—words of which he knew not the meaning I would read 'if savage, Take on lend —Ho!—No answer, then I'll enter' The whole amounts to this 'If he be one capable of conversation, I will speak, if a wild rustic, incapable of it, I will take upon loan'—'Ho!—no answer, then I'll enter' 'Lend' was a noun substantive when Shakespeare wrote, equivalent to *loan* So (I borrow the quotation from Latham's *Johnson's Dict*) 'For the lend of the ass you might give me the mill'—*The Crafty Miller*—DOWDEN I think that 'or' here means *ere* (as often it does), *before* If robbers lurk in the cave, Imogen bids them 'take,' seize on, what she possesses, *before* they 'lend,' afford her the sustenance she needs Lines [25 and 26 in the next scene] addressed to 'civil' men refer to the begging or buying which she would have addressed to civil occupants of the cave

27 Best draw my Sword] For examples of similar construction, see ABBOTT, § 351, and 'I were best,' line 21, above

29 Such a Foe, good Heauens] Cf 'good Newes Gods', III, II, 42

*Scena Septima.*

*Enter Belarius, Guiderius, and Arviragus* 2

*Bel.* You *Polidore* haue prou'd beft Woodman, and  
Are Master of the Feaft. *Cadwall*, and I  
Will play the Cooke, and Seruant, 'tis our match : 5  
The sweate of indusdry would dry, and dye  
But for the end it workes too. Come, our stomackes  
Will make what's homely, fauoury Wearineffe  
Can snore vpon the Flint, when restie Sloth  
Findes the Downe-pillow hard Now peace be heere, 10  
Poore house, that keep'ft thy selfe.

*Guz.* I am throughly weary

*Arui.* I am weake with toyle, yet strong in appetite. 13

1 <i>Scena Septima</i> ] Ff, Cap Scene	10 <i>Downe-pillow</i> ] Ff, Rowe 1, Ktly,
continued, Rowe et cet	Dyce 11, 111 <i>down pillow</i> Rowe 11 et
3 <i>Polidore</i> ] <i>Paladour</i> Theob +,	cet
Cap <i>Polydore</i> Var '73 et seq	<i>Now</i> ] F <sub>2</sub> , Glo No F <sub>3</sub> F <sub>4</sub> <i>Now</i> ,
4 <i>Cadwall</i> ] <i>Cadwal</i> Pope et seq	Cap et cet
5 <i>Servant</i> ,] <i>servant</i> , Theob et seq	11 <i>selfe</i> ] <i>self'</i> Pope et seq
6 <i>of</i> ] and Cam (misprint?)	[Exit, to the Cave Cap
7 <i>too</i> ] to Ff	12, 13 <i>I am</i> ] <i>I'm</i> Pope, +, Dyce 11, 111
<i>Come</i> ,] <i>Come</i> , Cap et seq	12 <i>throughly</i> ] <i>throughly</i> F <sub>3</sub> <i>thor-</i>
9 <i>restie</i> ] Sing Ktly <i>restive</i> Steev	<i>oughly</i> Theob 11, Warb Johns Coll
Var '03, '13 <i>resty</i> Ff et cet	Wh 1

3 *Woodman*] REED (*Meas for Meas*, IV, 111, 170) A 'woodman' seems to have been an attendant or servant to the officer called *Forrester* See Manwood, in *the Forest Laws*, 1615, p 46 It had, however, a wanton sense [Here it signifies, of course, merely a hunter]—MALONE So in *Lucrece* 'He is no woodman that doth bend his bow To strike a poor unseasonable doe'—580

5 *our match*] STEEVENS That is, our compact See III, 111, 81-83

6 *The sweat of industry*, etc] VAUGHAN The language here is to our ears unpleasant and inappropriate, but chiefly because we regard sweat as the perspiration collected on the surface of the skin But Shakespeare treats it here as a vital and virtuous juice in the tissues of industry, which, if industry were disappointed of its reward, would dry up and perish out of its constitution Possibly it is since Shakespeare's day that the word 'sweat' has caught up associations which make it unpleasant. He often uses it in tragic passages [See the Bible, *passim*]

9 *restie*] CRAIGIE (*N E D*, 2) Disinclined for action or exertion, sluggish; indolent, lazy [Examples here follow from Coopers' *Thesaurus*, 1565, Golding, 1571, and from Jonson, 1609, but none so good as the present. Cotgrave, s v, *Cabrer sur le devoir*, gives, 'To be restie, or backward in duetie.'—ED ]—STAUNTON *Dull, idle*, perhaps *uneasy*.

11 *Poore house, that keep'st thy selfe*] Thus in *As You Like It* 'But at this hour the house doth keep itself, There's none within.'—V, 111, 82.

*Gua.* There is cold meat i'th'Caue, we'l brouz on that  
Whil'ft what we haue kill'd, be Cook'd. 15

*Bel.* Stay, come not in.  
But that it eates our victualles, I should thinke  
Heere were a Faery.

*Gua.* What's the matter, Sir?

*Bel.* By Iupiter an Angell : or if not 20  
An earthly Paragon. Behold Diuinenesse  
No elder then a Boy

*Enter Imogen*

*Imo* Good masters harme me not  
Before I enter'd heere, I call'd, and thought 25  
To haue begg'd, or bought, what I haue took good tith  
I haue stolne nought, nor would not, though I had found  
Gold strew'd i'th'Floore. Heere's money for my Meate, 28

14 <i>i'th' i'th' F<sub>2</sub>F<sub>3</sub> i'the</i> Cap et seq	23 Enter ] Re-enter Dyce
<i>Caue,</i> ] <i>cave</i> , Cap et seq	24-28 Mnemonic Warb
<i>brouz</i> ] <i>F<sub>2</sub>F<sub>3</sub> browse</i> Dyce, Sta	24 <i>masters</i> ] <i>master</i> Ff, Rowe, Pope
Glo Cam Coll in <i>brouz</i> F <sub>4</sub> et cet	25 <i>call'd,</i> ] <i>call'd</i> , Theob Warb Cap
15 <i>we haue</i> ] <i>we've</i> Pope, +	et seq
16 [Re-enter Belarius Cap	26 <i>To haue</i> ] <i>T'have</i> Pope, +, Dyce
<i>Stay,</i> ] <i>Stay</i> , Cap et seq	ii, iii
<i>in</i> ] <i>in</i> — Rowe, +, Ktly in	27 <i>nought,</i> ] Ff, Rowe, + <i>naught</i> ,
Coll Dyce, Glo Cam	Dyce <i>nought</i> , Cap et cet
[Looking in Rowe	<i>I had</i> ] <i>I'd</i> Pope, +
17, 18 Mnemonic Warb	28 <i>strew'd i'th'</i> ] <i>Strew'd in the</i> Ingl
18 <i>Heere</i> ] Ff, Rowe i <i>He</i> Rowe ii,	ii
Ingl <i>It</i> Pope, Theob Han Warb	<i>i'th'</i> ] <i>F<sub>2</sub>F<sub>4</sub>, Rowe, + i'th' F<sub>3</sub></i>
<i>Here</i> Johns et cet	<i>i'the</i> Coll Dyce, Sta Sing Ktly, Glo
20-22 <i>Angell Paragon Boy</i> ]	Cam <i>o'th</i> or <i>o'the</i> Han et cet
<i>angel! paragon boy</i> Rowe, + <i>angel</i>	28-30 Lines end for Boord,
<i>paragon! boy</i> Cap <i>angel! para-</i>	<i>parted</i> Ingl
<i>gon! boy!</i> Var '73 et seq	28. <i>Meate,</i> ] <i>meat</i> Cap et seq

14 *we'l brouz on that*] MURRAY (*N E D*) To browse properly implies the cropping of scanty vegetation—said of goats, deer, cattle [The present is the earliest instance recorded by Murray of the use of 'browse' in a figurative sense If this prove correct, it is perhaps worthy of remark that even now, when use and wont have familiarized us with fanciful uses of the term, to speak of 'browsing on cold meat' would raise a smile, and that this smile must have broadened into a laugh when, for the first time, a Globe audience heard this huntsman's word put into a huntsman's mouth, and thus drolly applied —Ed]

21 *An earthly Paragon*] Thus in *Two Gent*, '*Valentine* —and is she not a heavenly saint' *Proteus* No, but she is an earthly paragon'—II iv, 146

26 *To haue begg'd*] For instances of the Complete Present Infinitive, see ABBOTT, § 360

28. *Gold strew'd i'th'Floore*] BOSWELL Change to '*o'the floor*' is un-



I would haue left it on the Boord, so foone  
As I had made my Meale, and parted 30  
With Pray'rs for the Prouider.

*Gu.* Money? Youth.

*Aru* All Gold and Siluer rather turne to durt,  
As 'tis no better reckon'd, but of those  
Who worfhip durty Gods. 35

*Imo.* I see you're angry.

Know, if you kill me for my fault, I should  
Haue dyed, had I not made it

*Bel.* Whether bound?

*Imo* To Milford-Hauen 40

*Bel.* What's your name?

*Imo.* *Fidele* Sir : I haue a Kinfman, who  
Is bound for Italy ; he embark'd at Milford, 43

29 <i>Boord,</i> ] <i>board</i> F <sub>3</sub> F <sub>4</sub> , Rowe, Pope,	<i>are</i> Var '73 et cet.
Han Glo Cam	39 <i>Whether</i> ] <i>Whither</i> F <sub>4</sub> .
30 <i>Meale,</i> ] <i>meal</i> , Coll Glo Cam	40 <i>Hauen,</i> ] <i>Haven</i> , <i>sir</i> Cap Steev.
<i>parted</i> ] <i>parted thence</i> Pope, +	Var '03, '13
<i>parted</i> so Cap	41 <i>What's</i> ] <i>Say, what is</i> Han <i>What</i>
32 <i>Money?</i> <i>Youth</i> ] <i>Money</i> , <i>Youth?</i>	<i>is</i> Cap Steev Var '03, '13, Knt
Rowe et seq	42 <i>Sir</i> ] <i>Sir</i> Var '73, Coll Dyce,
33 <i>to durt,</i> ] <i>doe durt</i> , F <sub>2</sub> F <sub>3</sub> <i>do durt</i> ,	Ktly Glo Cam
F <sub>4</sub> <i>to durt</i> , Rowe <i>to durt!</i> Pope et seq	43 <i>he embark'd</i> ] <i>he 'embark'd</i> Pope
36 <i>you're</i> ] F <sub>3</sub> F <sub>4</sub> , Rowe, +, Cap Dyce,	<i>he embarques</i> Han Eccl Ingl 1 <i>here</i>
Sing Ktly, Glo Cam <i>your</i> F <sub>2</sub> <i>you</i>	<i>embark'd</i> Vaun

necessary 'In' was frequently used for *on* Thus, in the Lord's Prayer 'Thy will be done *in* earth'—COLLIER (ed. II) Further on we have 'fallen *in* this offence' [line 45] for 'fallen *into* this offence,' and there is as much reason for amending the one as the other.

30 *As I had made my Meale, and parted*] The *Text Notes* show how editors, in the belief that this line needs a syllable, supplied the gap—MALONE added 'With' from the next line, and bids us say 'Prayers' as a disyllable KEIGHTLEY adopted this injunction, with its division of the line I cannot believe that the line needs anything but a very timid pause after 'Meale'—ED

42 *Fidele*] Our German brothers find some difficulty in transferring this name into their own language, where it will then bear a signification which by no means comports with Imogen's tragic situation—TIECK converts it to *Fidelio*, HERTZBERG, to *Fidehs*, and GILDEMEISTER, to *Fidus*—ED

43 *he embark'd at Milford*] INGLEBY 'Embark'd' not only mars the sense, but makes Imogen say what is absurd—H INGLEBY (*Ingleby*, II) Some editors read *embarks*, after Hammer, but Posthumus might well be supposed to be on the high seas, and Imogen about to join him in Italy—THIRSELTON That is, 'was to embark.' The tense may perhaps be explained by taking 'he embark'd at Milford' as virtually in the *oratio obliqua*; it is as if Imogen were thinking of a letter in which Posthumus might have written 'I embark at Milford.'

To whom being going, almost spent with hunger,  
I am false in this offence. 45

*Bel.* Prythee (faire youth)

Thinke vs no Churles: nor meafure our good mindes  
By this rude place we lue in. Well encounter'd,  
'Tis almost night, you fhall haue better cheere  
Ere you depart: and thanks to stay, and eate it 50  
Boyes, bid him welcome.

*Gui* Were you a woman, youth,

I fhould woo hard, but be your Groome in honefty ·  
I bid for you, as I do buy 54

45 *I am*] *I'm* Pope, +, Dyce II, III  
47 *Churles*] *churls*, Pope II, +,  
Coll Dyce, Sta. Glo Cam

48 *Well encounter'd*] Ff *Well-en-*  
*counter'd* Rowe *Well-encounter'd*!

Pope *Well encounter'd*! Theob et cet  
49 *night*] *night* Cap et seq  
50 *depart*] *depart*, F<sub>2</sub>F<sub>4</sub>, Rowe, +  
*thanks*] Ff, Rowe, +, Dyce Glo

Coll III, Cam *thanks*, Cap et cet  
*eate it*] Ff, Rowe *eat* Var '73  
*eat it* Pope et cet

53 *woo*] *wooe* F<sub>2</sub>F<sub>3</sub>, Pope, + *woe*  
F<sub>4</sub>, Rowe, Johns

53 *hard*] *hard* Knt, Dyce, Wh Sta  
Glo Cam

*Groome in honefty*] F<sub>2</sub> *Groom*  
*in honefty*, F<sub>2</sub>F<sub>4</sub>, Rowe, +, Cap Ingl  
*groom*—*In honefty* Tyrwhitt, Var '78  
et cet

54 *I bid for you, as I do buy*] Ff (*doe*  
F<sub>2</sub>F<sub>3</sub>), Rowe, Pope, Theob Warb Coll  
I, III, Dyce, Wh I, Ktly, Ingl *I'd bid*  
*for you, as I would buy* Han *I'd bid*  
*for you as I'd buy* Johns Cap Coll II  
*I bid for you, as I'd buy* Tyrwhitt Var  
'78 et cet *I bid (welcome) to you as I'd*  
*be done by* Herr

45 *false in this offence*] For instances of 'in' used for *into*, see ABBOTT,  
§ 159

53 *I should woo hard, but be*] ABBOTT (§ 126) There is here, perhaps,  
a confusion between 'if I could not be your groom otherwise' and 'but in any case  
I would be your groom' [Is there not here an absorption of *to* in the final *t* of  
'but'? That is, 'I should woo hard but' [to] be your groom in all honesty'—  
Ed]

53, 54 *Groome in honesty I bid for you, as I do buy*] TYRWHITT  
I think the passage might be better read thus 'but be your groom In honesty,  
I bid for you, as I'd buy' That is, 'I should woo hard, but I *would* be your *bride-*  
*groom* (And when I say that I should woo *hard*, be assured that) in honesty  
I bid for you *only at the rate at which* I would purchase you'—M MASON (p 33r)  
Hanmer's [Johnson's.—Ed] amendment is absolutely necessary '*I'd bid* for you  
as I'd buy.' That is, 'I would bid for you as if I were determined to be the pur-  
chaser.' And 'in honesty' means in *plain truth*. 'I bid for you,' in the indicative  
mood, is undoubtedly wrong, for Guiderius does not bid for him, or express a desire  
for bidding for him, except on a supposition that he was a woman, and accordingly  
Arviragus in reply to him says 'he is thoroughly satisfied to find him a man and  
will love him as a brother'—COLLIER (ed II) The whole sentence is evidently  
conditional, and it is just as necessary to amend the first part of the sentence as  
the last. Guiderius is stating figuratively what he would give, if it happened that  
Imogen was a woman—STAUNTON We are not satisfied that the present emen-

*Arui.* Ile make't my Comfort 55  
 He is a man, Ile loue him as my Brother :  
 And fuch a welcome as I'd giue to him  
 (After long abfence) fuch is yours. Moft welcome : 58

55 *Comfort*] Ff, Rowe, +, Dyce, Sta Warb Glo Cam Wh u brother,  
 Sing Ktly, Coll m, Glo Cam *comfort*, Johns brother, Coll Wh 1 brother —  
 Cap et cet Han et cet  
 56 *man,*] Ff, Rowe, Cap *man*, 58 *fuch is*] *such as* Var '03, '21,  
 Pope et cet Dyce 1 (misprnt?)  
*Brother*] Ff, Rowe, Pope, Theob

dation, which is Tyrwhitt's, gives us what the author wrote, but have none better to offer—INGLEBY The letters of 'I do buy' spell *bid you* The sense then would be 'For that you are a man, I bid for your friendship, as I bid you'—*e*, as offering favours, not sung for them 'Bid' is equivalent to *invite* No tolerable sense has ever been made of 'I do buy' by tinkering the second word—IBD (ed u, H INGLEBY) To say the least, it is a somewhat lame speech Arviragus [*sic*] could hardly speak in the present time, knowing or believing Imogen to be a boy Perhaps it would make better sense if the second 'I' were treated as *ay*, it being ordinarily so spelt, and then if we take Steevens's reading in line [53], we might paraphrase the passage thus 'Were you a woman, youth, I should woo hard to be your groom in right good faith,—ay, bid for you with the intention of getting you'—DOWDEN Of proposed emendations the best is that in the text above [Tyrwhitt's] or Hanmer's But the first 'I' is perhaps an error, caught from the preceding line, and I venture to propose 'Bid for you as I'd buy,' the force of 'I should' running on to the word 'Bid', the meaning would be 'I should offer myself to you in honourable love, even as I would obtain you' My suggestion, if adopted, would improve the time metrically The text of the Folio may mean 'What I promise I will pay'—THISELTON In other words, 'Here's my hand, if you were a woman I should offer it as for a "Hand fastynge" in token that I fervently desired to be betrothed to you in all good faith, since, however, you are a man, I offer it, after the manner of binding a bargain, to show that I mean the welcome I bid you in exchange for your friendship' 'Your Groome' is probably an exact equivalent to 'your young man' [I can see no excellent good reason for deserting the punctuation of the Folio It is of far more importance, is it not, to be 'honest' in your wooing than in dealing with your grocer? albeit apparently those who, with Tyrwhitt, transfer 'honesty' to the tradesmen, might not agree with me Is there any insuperable objection to regarding 'I bid' as the present tense denoting custom 'I am now bidding for you as I always do when I buy' Whether or not the bargaining words, 'bid' and 'buy,' are such as should enter the ears of love (if a woman) or a friendship (if a man) rests with Guiderius or, rather, with the same intrusive paddling hands that mar 'the Dirge' with 'golden boys and girls.'—ED ]

55-58 Ile make't my Comfort . such is yours] BR NICHOLSON (*N. & Q.*, VII, i, 425, 1886) The words, 'I'll make't my comfort He is a man, I'll love him as my brother,' are spoken partly soliloquy-wise, partly generally, then turning to Imogen, he addresses her with 'And such a welcome . is yours,' and in agreement therewith embraces her, saying after the embrace, 'Most welcome!' There is no necessity for a full stop after 'brother', indeed, so long a

Be sprightly, for you fall 'mongst Friends.

*Imo.* 'Mongst Friends?

60

If Brothers would it had bin fo, that they

Had bin my Fathers Sonnes, then had my prize

Bin leffe, and fo more equall ballasting

63

59 [Embracing her Ingl

60 [Aside Rowe

60, 61 *Friends?* If Brothers ] *friends*

If Brothers Fi *friends*, If brothers

Rowe, Theob Warb Ecl *friends?*

If brothers, Pope, Johns *friends*, If

brothers— Han *friends!* If brothers,

Var '73 *friends*, If brothers— Dyce,

Wh Glo Cam Coll iii *friends*, If

brothers,— Sta *friends*, If brothers'

Dowden *friends!* If brothers? Cap  
et cet

61, 62, 63 *bin*] *been* F<sub>4</sub>

62 *Sonnes*,] *sons!* Theob et seq

*prize*] *price* Han Warb Cap

Coll ii, iii *poize* Theob conj (Nichols

ii, 630) *peize* Vaun

63 *ballasting*] *balancing* Han Warb

Cap

pause would not be natural, but there is need of a dash to show that there is a change of address—a change of direct address to Imogen—VAUGHAN (p 468) somewhat modifies Nicholson's ingenious arrangement by not including so much in the *Aside*, and by changing 'He love' into *I love*. Thus '*Arr [aside]* I'll mak't my comfort He is a man [To Imogen] *I love* him as my brother, And such a welcome, as I'd give him After long absence, such is yours' 'He' in line 50 is the disguised Imogen, 'him' in the same line is Guiderius, pointed at by Arviragus. So is 'him' in the next line '*I'll love*' is a most natural depravation of *I love*, being in pronunciation identical [Of the two interpretations, Vaughan's seems to me the better—*I love* and *I'll love* are almost indistinguishable in pronunciation, and by making the direct address to Imogen begin with these words, a certain awkwardness in beginning it with 'And' (as Nicholson begins it) is avoided. Inasmuch as both Vaughan's and Nicholson's suggestion appeared in the same year, no priority can be claimed for either—Ed]

60, 61 '*Mongst Friends?* If Brothers ] To both A E THISELTON and PERCY SIMPSON we are all much indebted for their vindication, in very many instances, of the much calumniated punctuation of the Folio. Of the present Italic interrogation mark after '*Friends?*' I can find no explanation in either of them. In general, the compositors affixed an interrogation to any sentence which contained a *How*, or a *What*, or a *Who*, etc, where we should now place an exclamation. In the present instance there is no such cause the interrogation must, therefore, have a meaning of its own, and derived from the copy, it is rather beyond the intelligence of a compositor to have supplied it of his own motion. Should it not, therefore, be retained? Is it not conceivable that Imogen, still doubting, repeats Arviragus's last words questioningly, '*Mong'st Friends?*' and then seeing the adoration of the boys written in their faces, adds with a smile of assent '*If Brothers?*' There is no need of adding '*Yes,*' or '*Indeed,*'—a smile would answer everything. For this dramatic reason I think the interrogation should be retained—Ed

62, 63 *my prize* Bin lesse ballasting] HEATH (p 483) The sense is, Then had the prize thou hast mastered in me been less, and not have sunk thee, as I have done, by overloading thee—JOHNSON That is, Had I been a less prize, I should not have been too heavy for Posthumus—DOWDEN Imogen means

To thee *Posthumus*

*Bel* He wrings at some distresse.

65

*Gwi* Would I could free't

*Arvi* Or I, what ere it be,

What paine it cost, what danger : Gods !

*Bel.* Hearke Boyes

*Imo* Great men

70

That had a Court no bigger then this Caue,

That did attend themselues, and had the vertue

Which their owne Conscience seal'd them . laying by

That nothing-guift of differing Multitudes

74

68 *danger.*] *danger*, Theob Warb  
Ingl *danger* Johns Coll Glo  
*danger* Cap et cet

*Gods!* Aside, and given to Imo-  
gen Elze

69 [Whispering Rowe Talks with  
them apart Cap

70-77 [Aside Cap

73, 74. *them laying Multitudes* Ff,  
Rowe *them, laying multitudes*, Pope,

Theob Warb *them, laying multitudes*,  
Han Johns Ktly *them, (laying  
multitudes)* Cap et cet (subs )

74 *nothing-guift* Ff, *nothing-gift*  
Rowe, +, Cap (in Errata), Dyce II, III,  
Sta Wh Glo Cam Coll III *nothing  
gift* Var '73, et cet

*differing* Theob Han  
Warb *deafening* Bailey (II, 132)  
*Multitudes* Spence

that if she had been a rustic girl, her price or value would have been less (or she would have been less of a prize), and it being a more even weight to that of Posthumus, the ship of their fortunes would have run more smoothly

65 He wrings at some distresse] Both SCHMIDT (*Lex*) and WHITNEY (*Cent Dict*) define to 'wring' by to *writhe* in pain or torture This implies physical contortion and can hardly be applicable either here or in *Much Ado*, 'Tis all men's office to speak patience To these that wring under the load of sorrow'—V, 1, 28 I think the word means here that Imogen's whole demeanour signified suffering, deep-seated and sharp—Ed

72 attend themselves] That is, wait on themselves

74 That nothing-guift of differing Multitudes] THEOBALD The only idea that 'differing' can here convey is *variable changing*, as in the *Prologue* to 2 *Hen IV*: 'The still-discordant wavering multitude,' line 19 But then what is the 'nothing-gift' which they are supposed to bestow? The Poet must mean that court, that obsequious adoration, which the shifting vulgar pay to the great, is a tribute of no price or value [Having thus showed that he has exactly understood the word 'differing,' and illustrated it from Shakespeare himself, Theobald, by one of the oddest of freaks, asserts that he is 'persuaded, therefore, [italics mine] that our Poet comed it from the French verb *deferer*—to be obsequious, to pay deference' And in his text he actually changed 'differing' into *deferer*, and Warburton said that he had rightly so spelled it!—Ed ]—HEATH (p 483) The 'nothing-gift' which the multitude are supposed to bestow is glory, reputation, which is a present of little value from their hands, as they are neither unanimous in giving it, nor constant in continuing it.—JOHNSON. I do not see why 'differing' may not be a general epithet, and the expression equivalent to the *many-headed* rabble—MASON (p 332) 'Differing multitudes' means *unsteady multitudes*, who are con-

Could not out-peere these twaine Pardon me Gods, 75  
 I'd change my sexe to be Companion with them,  
 Since *Leonatus false*. 77

75 *out-peere*] *out-peece* F<sub>2</sub> *out-peece*  
 F<sub>3</sub>F<sub>4</sub>, Rowe

76 *them*] *them* Var '85

77. *Leonatus false*] *Leonatus's false*  
 Rowe i, Ingl *Leonatus is false* Rowe

ii, +, Cap *Leonatus false*— Var '73,  
 '78, '85, Ran *Leonatus' false* Walker,  
 Sing Dyce, Sta Glo Cam *Leonate is*  
 Cap con]

usually changing their opinion, and condemn to-day what they yesterday applauded—COLLIER (ed ii) This means merely *differing in respect of rank* from the persons upon whom those multitudes bestow the 'nothing-gift' of reputation The poet is contrasting, in a manner, the givers with the person to whom the gift is made—DYCE (*Remarks*, p 257) When Monck Mason [Theobald—ED] cited the line from the *Induction to 2 Hen. IV* he pointed out the true meaning of 'differing' in the present speech—STAUNTON 'Differing multitudes' is a very dubious expression Imogen is struck with the generous courtesy and spirit of the young mountaineers, and she reflects that even princes or noblemen placed as they are (setting aside the worthless consideration of *different ranks*) could not outshine these peasant youths Does it not appear, then, more than probable that Shakespeare wrote 'differing *altitudes*'?—THISELTON (p 35) The force of 'nothing-gift' depends upon the legal rule that 'a gift without delivery is ineffectual to pass any property unless the gift be by Deed' (Warton's *Law Lexicon*) 'The virtue which their owne Conscience seal'd them' is clearly contemplated as theirs by Deed, whereas the gift of the 'differing multitudes' is merely verbal, and therefore valueless, as not having the seal of Conscience—DOWDEN That is, disregarding applause from crowds which differ one from another, and all, at various times, from themselves, a gift which is an airy nothing

75 *out-peere*] The CAM EDD note that F<sub>4</sub> lacks the hyphen One of my copies of F<sub>4</sub> agrees with the note of the Cam. Edd, the other two have a hyphen—thus affording a needless warning against trusting too much to the old texts—ED

76 I'd change my sexe, etc] GERVINUS (p 644) As the royal blood in these brothers longed with the might of natural desire to escape out of lowliness and solitude into the life of the world, so Imogen's woman's blood, on the contrary, as naturally longed to escape out of the intrigues of the world, so well known to her, into retirement and peace

77. Since *Leonatus false*] CAPELL (p 113) This sentence shows with what religion Shakespeare kept to his accent, since rather than violate it by using Posthumus there, he chose to violate harmony by that hissing collision that is now in this line, if *is* be admitted as necessary, as all the moderns [e, Rowe, Pope, Theobald, Hanmer, Warburton] have thought it, and as it must be in truth There is a method of soft'ning this line, and retaining *is* too, which the editor can see no objection to, and that is—by supposing that 'Leonatus' singly is a mistake of the printer's for '*Leonate is*', a contraction exactly similar ('Desdemone' for *Desdemona*) is thrice met with at the latter end of *Othello* [STEEVENS adds the instances of 'Prosper' for *Prospero*, 'Enobarbe' for *Enobarbus*]—MALONE As Shakespeare has used 'thy mistress' ear' and 'Menelaus' tent' for 'thy *mistresses ear*,' and '*Mene-lauses tent*,' so, with still greater license, he used '*Leonatus false*' for 'since Leonatus

*Bel.* It shall be so : 78  
 Boyes wee'l go dresse our Hunt Faire youth come in ,  
 Discourfe is heauy, fasting : when we haue suppd 80  
 Wee'l mannerly demand thee of thy Story,  
 So farre as thou wilt speake it  
*Gui.* Pray draw neere  
*Arui.* The Night to'th'Owle,  
 And Morne to th'Larke leffe welcome. 85  
*Imo.* Thanks Sir  
*Arui.* I pray draw neere *Exeunt,* 87

79 *Faire youth*] *Faire you* F<sub>2</sub> *Fair*,  
 you F<sub>3</sub>F<sub>4</sub>, Rowe

80 *we haue*] *we've* Pope, +, Dyce u,

iii  
 82 *u*] *Om* Pope, Theob Han

Warb

83 *Pray*] *I pray* Pope, +

84, 85 One line Pope et seq

*to'th'*] *Ingl to th'* Ff, Rowe,

+, Dyce u, iii *to the* Cap et cet

86, 87 *Om* Pope, Han.

*is* false'—STEEVENS Of such a license, I believe, there is no example either in the works of Shakespeare or any other author [A rash assertion, which I think Steevens would not have made before his quarrel with Malone If he refer to the absorption of the substantive verb in a preceding *s*, an example occurs in this very play As Iachimo resumes his position in the trunk, he says, 'Though this a heavenly angel,' etc, where *is* is absorbed in 'this' Similar examples are numerous in Shakespeare, many of them are gathered by WALKER, *Vers* p 98 —Ed]

81 *demand thee of thy Story*] This idiom is common See 'I shall desire you of more acquaintance'—*Mud N D*, III, 1, 188—ABBOTT (§ 174) has gathered many examples wherein he explains the use of 'of' as meaning *concerning* or *about* This, however, will not always apply, within six or seven lines of the foregoing quotation from *Mud N D*, Bottom says (in the Ff), 'I shall desire of you more acquaintance,' repeating the identical words, yet changing the construction, whereby ABBOTT's observation will hardly apply Perhaps it would be better, in cases like the present, to regard, with DEIGHTON, 'of thy story' as a partitive genitive —Ed

*Scena Octaua.**Enter two Roman Senators, and Tribunes*

2

1. *Sen.* This is the tenor of the Emperors Writ ;  
 That since the common men are now in Action  
 'Gainst the Pannonians, and Dalmatians,  
 And that the Legions now in Gallia, are  
 Full weake to vndertake our Warres against  
 The false-off Britaines, that we do incite

5

8

1 Scena Octaua ] Warb Johns Cap  
 Ingl Scene v Rowe Scene changes to  
 Rome Theob In margin, and sub-  
 stituting iv, iii, in the text as Scene viii,  
 and closing the Act Pope, Han Scene  
 vii Var '73 et cet

Rome Rowe Rome The Senate-  
 House Cap A public Place Dyce

2 Enter two Roman ] Enter cer-

tain Cap

4 *That since* ] *Since that* Vaun

7 *Warres* ] *War* Pope, Theob Han  
 Warb

8 *false-off* ] *fall'n off* Pope, Theob 1,  
 Han

*Britaines* ] *Britaine* F<sub>2</sub> *Britains*  
 F<sub>3</sub>F<sub>4</sub>, Rowe, Pope, Theob 1, Cap  
*Britons* Theob 11 et cet

1 Scena Octaua] This scene is transposed by ECCLES to follow II, iv, with the following note 'Great absurdities and inconsistencies respecting the time and order of events must be the consequence of permitting this scene to retain its former situation. According to the present scheme, intelligence may be transmitted to the Roman State relative to the success of Lucius's embassy at the British Court while Iachimo is posting back to Rome, and he arrives at the house of Philano, after his return, before the Senators deliver the Emperor's orders to the Tribunes in consequence of that intelligence. The time may be imagined a part of the same day with the preceding [That is, the day when Iachimo won the wager from Posthumus]—CAPELL (p 114) This whole scene is discarded and thrown to the bottom by [Pope and Hanmer], and another scene stuck in place of it,—the third of next act,—which they make the concluding one of this. No reason is given for this extraordinary liberty, nor no good one could be given, on the contrary, there are many against it, which it were too long to enumerate, tedious to the uncritical reader, and needless to those who read with attention—DANIEL (*Sh Soc Trans*, 1877-79, p 246) We learn that Lucius is appointed general of the Army to be employed in the war in Britain. This scene is evidently out of place. In any time-scheme it must come much earlier in the drama. I rather think it may be supposed to occupy part of the interval I have marked as 'Time for Posthumus's letters from Rome to arrive in Britain'—THURSELTON The insertion here of this scene, if somewhat out of the actual order of time, is justified by its marking the turning-point of the action, gently foreshadowing, as it does, the reappearance of the 'false Italian' along with Posthumus in Britain, which is so essential to the complete vindication of Imogen.

7. *Our Warres* VAUGHAN (p 472) 'Wars' is a singular noun substantive in sense here, being equivalent to 'war' So in North's *Plutarch* 'And they say that



The Gentry to this businesse He creates  
*Lucius* Pro-Confull and to you the Tribunes 10  
 For this immediate Leuy, he commands  
 His absolute Commission Long live *Cæsar*  
*Tri.* Is *Lucius* Generall of the Forces 2  
*2 Sen* I  
*Tri* Remaining now in Gallia ? 15  
*1. Sen* With those Legions  
 Which I haue spoke of, whereunto your leue  
 Must be suppliant. the words of your Commission  
 Will tye you to the numbers, and the time  
 Of their dispatch. 20  
*Tri* We will discharge our duty. *Exeunt.*

11 <i>commands</i> ]	<i>commends</i>	Warb	Cam
Theob Sing Dyce, Coll 11, 111, Sta		18 <i>suppliant</i> ]	Ff, Rowe, +, Coll
Glo Cam		Sing Wh 1, Ktly	<i>suppliant</i> Cap et
13, 15, 21 <i>Tri</i> ]	First <i>Tri</i>	Dyce, Glo	cet

there died in that wars about the number,' etc So again in *Rich II.* 'Wars [Qq, Ff] hath not wasted it, for warr'd he hath not'—II, 1, 252

11, 12 he commands His absolute Commission] THEOBALD 'Commands his commission' is such a strange phrase as Shakespeare would hardly have used I have by Mr Warburton's advice ventured to substitute *commends*, 1 e, he recommends the care of making this levy to you, and gives you an absolute commission for so doing—CAPELL Is *commends* a fit word to be joined with 'absolute commission' or for an Emperor to use, and to 'tribunes'? The Poet thought otherwise, and made choice of 'commands,' a direct gallicism—JOHNSON He 'commands' the commission to be given to you So we say I ordered the materials to the workman—SINGER *Commend* was the old formula We have it again in *Lear* 'I did commend your highness' letters to them'—II, iv, 28, *All's Well* 'Commend the paper to his gracious hand'—V, i, 31 [DYCE quotes this with approval]—HALLIWELL *Commends* may be almost said to be the correct technical term which ought to be here employed

18 *suppliant*] See 'supplement,' III, iv, 203

*Actus Quartus Scena Prima**Enter Clotten alone*

2

*Clot* I am neere to'th'place where they should meet,  
 if *Pisano* haue mapp'd it truely. How fit his Garments  
 serue me? Why should his Mistris who was made by him 5  
 that made the Taylor, not be fit too? The rather (sauing  
 reuerence of the Word) for 'tis saide a Womans fitnesse  
 comes by fits : therein I must play the Workman, I dare 8

The Forest Rowe	The Forest in	5	<i>me?</i> ] <i>me!</i> Rowe et seq
Wales Theob	Country near the Cave	7	<i>for</i> ] <i>because</i> Pope, +
Cap		8	<i>fits</i> ] Ff, Rowe, Cap <i>fits</i> Pope
2 Clotten]	Cloten F <sub>3</sub> F <sub>4</sub> , Rowe et		et cet
seq			<i>Workman,</i> ] Ff, Rowe, Pope
3 <i>to'th'</i> ] F <sub>2</sub> , Ingl	<i>to th'</i> F <sub>3</sub> F <sub>4</sub> , Rowe,		<i>workman,</i> Theob Han Warb <i>work-</i>
+, Cap	<i>to the</i> Var '73 et cet		<i>man</i> Johns et cet

1 *Scena Prima*] ECCLES I am inclined to suppose that more than two nights and a day have intervned since the concluding scene of the foregoing act [which, according to Eccles's arrangement, is III, vii ], that is, that the present scene opens with a part of the morning of the second day from the evening wherein Imogen first arrived at the cave of Belarius By this supposition, the strong affection which the two young men appear to have conceived for her in her assumed character, before she sickens and apparently dies, will be rendered more probable, and time be allowed for all the parties concerned to reach the neighborhood of Milford, while it must, nevertheless, be acknowledged that the distance they have to travel is a point entirely undetermined, and that *Pisano*, in III, iv, which has been represented as passing on the morning of the same day, in which she happened upon the retreat where she now abides, had said, 'the Ambassador, Lucius the Roman, comes to Milford-Haven Tomorrow,' line 162 But there is no occasion for imagining his intelligence to have been so perfectly exact — DANIEL (*New Sh Soc Trans*, 1877-79, p. 246) DAY 9 Wales. Enter Cloten dressed as Posthumus

4. if *Pisano* haue mapp'd it truely] PORTER-CLARKE This helps out deficiencies by the implication that *Pisano* had added special instructions These may be imagined to take Cloten out of his way, on the supposition that Imogen had gone straight on in hers to Milford-Haven But she stopped in the cave, on which, of course, *Pisano* did not count

7 for 'tis saide] See ABBOTT (§ 151) for many other examples of the common use of 'for' in the sense of *because*

7, 8 a Womans fitnesse comes by fits] BRADLEY (*N E D*, s v *Fit*, sb<sup>2</sup>, 4 f ) A violent access or outburst of laughter, tears, rage, [or of any emotions, inasmuch as Cloten apologises for the word 'fitness,' he probably uses it in an objectionable sense — ED ]

8 play the Workman] Not his outer garments, but his own personal attractions must here be the agent This leads him to rehearse his personal advantages — ED.

1 fpeake it to my felfe, for it is not Vainglorie for a man,  
 and his Glaffe, to confer in his owne Chamber, I meane, 10  
 the Lines of my body are as well drawne as his, no leffe  
 young, more strong, not beneath him in Fortunes, be-  
 yond him in the aduantage of the time, about him in 13

9, 10 *selfe, for Glaffe, to confer  
 Chamber, I meane,*] Ff, Rowe, Pope,  
 Han *self, (for glass to confer cham-*  
*ber.) I mean* Theob Warb Knt, Coll  
 1, 11, Dyce 1, Sta (subs) *self, (for*  
*glass to confer, chamber.) I mean,* Var  
 '21, Sing Ktly *self—for glass to confer*

*chamber—I Glo Cam self, for glass  
 to confer chamber I mean,* Ingl *self,*  
*(for glass to confer, chamber, I mean)*  
 Johns et cet (subs)

9 *not*] Om Rowe 11, Pope *no* Han  
 Vainglorie] F<sub>2</sub> *Vain-glory* F<sub>3</sub> F<sub>4</sub>  
 10 *I meane*] *I ween* Vaun

9, 10 *selfe, for Glasse, to confer. Chamber, I meane*] I found it well nigh impossible to collate this passage, wherein the difference of the readings lies solely in the punctuation, without separating it into such a number of items, each consisting of only two or three words, that the student would find it hard to obtain from the collation any intelligible idea. I decided, therefore, to record mainly the limits of the parenthesis, and disregard minute accuracy in the intermediate punctuation. I infer that the CAM EDD found the same difficulty, their only note records the reading of 'Capell,' which I have attributed to Johnson, whose edition, I incline to think, preceded Capell's.—ED

10 *Chamber, I meane*] COLLIER (ed 11) It has been invariable to make the parenthesis end at 'chamber,' [as in Coll 1 and 11—ED], but it is a decided error. [I cannot quite agree with Collier that it is a 'decided error' to end the parenthesis at 'chamber', many excellent editors have so ended it, *vide* *scilicet* Collier himself. To-day I think it is better to include the explanatory 'I mean' Tomorrow I may think differently. Ophelia's wits were not wandering, but she was highly sane when she said 'Lord, we know what we are, but know not what we shall be'. And Emerson speaks of 'The fool's word consistency'.—ED]

12 *not beneath him in Fortunes*] What are the 'fortunes' wherein Cloten was on an equality with Posthumus? And wherefore does Shakespeare so very frequently use the plural? Is it to make a distinction between mere wealth, *fortune*, and the many blessings or advantages which are independent of wealth? Nerissa says to Portia, 'If your miseries were in the same abundance as your good fortunes are,' etc. Orlando says to Oliver, 'I will go buy my fortunes'. Lysander, in *Mid N Dream*, asserts, 'My fortunes every way as fairly ranked as his'. May we not discern running through these examples, and including Cloten's words, a strain of thought which suggests opportunities or chances of future good luck? Orlando with his patrimony could buy opportunities to make his fortune. Lysander's chances in life ranked Demetrius's. Portia's miseries were not as abundant in the present as her opportunities of happiness in the future, and although Posthumus was exiled and in disgrace, his chances of a turn of the tide were as fair as any one's, and Cloten was not beneath him in it. I have nowhere found any explanation of this plural, 'fortunes'.—SCHMIDT (*Lex*) merely states it as a fact that Shakespeare frequently uses the plural, and the *N E D* does not, I think, mention it at all.—ED

13 *aduantage of the time*] That is, a better reputation in the world wherem we live, in the society about us. Macbeth says, 'Away and mock the time with fair-

Birth, alike conuerfant in generall seruices, and more re- 14  
markeable in single oppositions; yet this imperfeuerant  
Thing loues him in my despight What Mortalitie is? 16

15 *imperfeuerant*] *ill-perseuerant* Han *errant* Coll MS *imperceuerant* Coll m  
Johns *ill perseuerant* Warb *imper-* 16 *Thing*] *Things* Rowe n  
*ceuerant* Dyce, Glo Cam *perverse,* 15'] 15' Rowe et seq

est show' And Hamlet says, 'show the very age and body of the time his form and pressure', and in many another passage — Ed

14 generall seruices] ECCLES That is, those performed on the field of battle

15 single oppositions] CAPELL (p 114) Opposition of man to man, duels, see 1 *Hen IV* 'In single opposition, hand to hand'—I, iii, 99 —SCHMIDT (*Lex*, s v Opposition) That is, when compared as to single accomplishments According to the usual interpretation, equivalent to single combats [With Capell's quotation from 1 *Hen IV* before us, this interpretation seems to be the only one —Ed]

15, 16 this imperseuerant Thing] HANMER's emendation, *ill-perseuerant*, was adopted by JOHNSON without comment, further than to note his authority for it What meaning he attached to the words in the present context it is difficult to divine, in his *Dictionary* he defines 'perseuerant' as 'persisting, constant' Either meaning, with 'ill' prefixed,—*ill-persisting* or *ill-constant*,—is hardly consistent with Cloten's denunciation of Imogen, they indicate the very quality which alone could give him hope This unsatisfactory emendation, however, died out with Warburton.—CAPELL next, in his *Glossary* (vol 1, p 34), pronounced the word a 'mistake of the Speaker [i e, Cloten] for *perseuerant*, a French word, signifying perseuering, unshaken, not to be shaken'—STEEVENS followed with a suggestion which sufficed all editors and editions down to and including Knight "Imper-seuerant" may mean,' said Steevens, 'no more than *perseuerant*, like *im*bosomed, *im*passioned, *im*-masked,' implying, therefore, I suppose, that these words meant no more than bosomed, passionate, and masked, of these, however, *im-masked* is the only one used by Shakespeare Yet Steevens builded better than he knew — COLLIER (ed 1) agreed with him, 'unless,' he says, 'we suppose Cloten to mean *imperceptive* or *unperceiving* as regards his advantages over Posthumus' Whether or not DYCE took a hint from this note by Collier we cannot know, but in the following year in his *Remarks*, etc (p 258), after quoting Collier, he continues, 'The right reading (according to modern orthography) is undoubtedly "this *imperceuerant* thng," i e, "this thing without the power of perceiving my superiority to Posthumus" A passage in *The Widow* (by Jonson, Fletcher, and Middleton) stands as follows in the old copy "methinks the words Themselves should make him do't, had he but the *perseuerance* of a cock sparrow, that will come as Philip, And can nor write, nor read, poor fool!"—III, ii, where, of course, "perseuerance" is, with our present spelling, *perceuerance*, i e, power of perceiving' The next contribution to the discussion came, nine years after Dyce's *Remarks*, from W R ARROWSMITH (*N & Q*, I, vii, 400, 23 April, 1853), who observes that the only other example of 'imperseuerant' besides this in *Cymbeline* which he found occurs 'in Bishop Andrewes's Sermon preached before Queen Elizabeth at Hampton Court, in 1594, in the sense of unending "For the Sodomites are an example of impenitent wilful sinners, and Lot's wife of *imperseuerant* and relapsing righteous persons"—*Library of Ang Cath Theology*, vol ii, p 62 *Per-*

## [15, 16 this imperseuerant Thing]

*severant*, discerning, and *persevers*, discerns, occur respectively, at pp 43 and 92 of Hawes's *Pastime of Pleasure* (Percy Soc ed) The noun substantive *perseverance* = discernment, is as common a word as any of the like length in the English language To omit the examples that might be cited out of Hawes's *Pastime of Pleasure*, I will adduce a dozen other instances, and if these should not be enough to justify my assertion, I will undertake to heap together two dozen more Mr Dyce, in his [Remarks], rightly explains the meaning of the word in *Cymbeline* Hereupon Arrowsmith sets forth the 'promised dozen' examples, it is needless, I think, to repeat them here, especially as they are not of the adjective, but of the noun 'perseverance,' whereof he might have found two more examples in Shakespeare, one in *Tro & Cress*, III, iii, 150, and another in *Macbeth*, IV, iii, 93 When Arrowsmith says that he had found a second instance of the use of 'imperseverant' in Andrewes's *Sermon* he did not emphasize the fact that it did not bear the same meaning that Dyce attributes to the word Cloten uses Cloten means, so says Dyce, *un-discerning*, whereas Andrewes means *unenduring*, wherefore 'imperseverant' in Cloten's mouth still remains unparalled Dyce's spelling, *imperceverant*, with its meaning of *undiscerning*, has been adopted by *The Globe Ed*, the *Cam Ed*, and by the *N E D*, the last gives 'imperseverant,' but refers for its definition to *imperceverant* To the instances of *perseverance* already given, P A DANIEL (*New Sh Soc Trans*, 1887-92, p 212) contributes 'There is not one amonge the very brute bestes that hath not *perseuerance* of suche good as is done vnto him'—Fol 8 verso 'Som other receue a plesour offered so carelessly that he that gaue it maye in maner stande in doute whether he that receued it hadde any *perseueaunce* that he was plesoured or no,' 1569 Nicolas Haward, *The Line of Liberalite*, etc, Fol 73 recto Daniel adds 'It has already been proved up to the hilt by Dyce and others that he was right in modernising the word to *imperceverant*, the above is an additional proof But see Schmidt' It has been intimated above that Steevens was nearer right than he was aware, for this reason Shakespeare uses 'persever,' according to Schmidt (*Lex*), ten times in the sense of *persevere*, to insist, to be constant, whereof the participial adjective, *perseverant*, would bear the same meaning, and 'imperseverant,' if we regard the *im* as of negative force, would mean *unpersevering*, that is, *inconstant*, *uninsistent*, *fickle*, which clearly cannot be Cloten's meaning when he applies the word to Imogen But are we obliged to take *im-* as of negative force? Why may we not accept it as of an intensive force? We find it frequently thus used by Shakespeare, for example '[they] rather choose to hide them in a net Than amply to imbar their crooked titles'—*Hen V* I, ii, 94, where the excellent editor, Walter George Stone, proves, I think, that 'imbar' is used intensively, meaning to *bar*, or *obstruct* amply, thoroughly Again, 'And never yet did insurrection want Such water colors to *impaint* his cause'—*1 Hen IV* V, i, 80, 'trick'd With blood of fathers, mothers, daughters, sons, Baked and *impasted* with the parching street'—*Hamlet*, II, ii, 481, 'this trunk which you Shall bear along *impawn'd*'—*Wint Tale*, I, ii, 436, 'I am too sore *empearced* with his shaft'—(*impearced* or *imperc'd*, F<sub>2</sub>F<sub>3</sub>F<sub>4</sub>) *Rom & Jul*, I, iv, 19, 'these talent of their hair With twisted metal amorously *impleached*'—*Lon. Comp*, 205; 'If that the Turkish fleet Be not enshelter'd and *embay'd*'—*Oth*, II, i, 18, 'that sweet breath Which was *embounded* in this beauteous clay'—*King John*, IV, iii, 137; 'Nips youth f the head and follies doth *emmew*'—*Meas. for Meas*, III, i, 91, 'How much an ill word may *empoison* liking'—*Much Ado*,

*Posthumus*, thy head (which now is growing vppon thy  
 shoulders) shall within this houre be off, thy Mistris in-  
 forced, thy Garments cut to peeces before thy face and

17 *now is*] *is now* Rowe 11, +, Varr  
 Ran.

18 *off,*] *off*, Cap et seq

18, 19 *inforced*] *enforced* Rowe et seq

19 *thy face*] *her face*, Warb Han

Johns Dyce 11, 111

III, 1, 86 These words are, of course, compounded of a verb and the prefix *in-* changed into *im-* before *b*, *m*, and *p*. All the examples with the prefix *im-*, which have been just quoted, belong, I think, to the Fourth Class according to MURRAY (*N E D s v In-*), where the *in-* or *im-* is, so Murray says, 'of Teutonic origin, prefixed to Old English and Middle English adjectives [and verbs also, in times much more recent, I venture to think] with an intensive force. In origin akin to [the Latin *in-*] with the sense "only," "intimately," "thoroughly", and hence "exceedingly," "very"'. It is to this intensive class, therefore, that I think 'imperseverant' belongs, and that Cloten, in effect, calls Imogen 'this most constant, this immoveably persistent thing'. Any change in spelling is, I fear, of more than doubtful propriety—SCHMIDT's unhappy definition, to be discarded needs but to be seen 'giddy headed, flighty, thoughtless'—Since writing the foregoing, I find that the Rev JOHN HUNTER has the judicious note on 'imperseverant' 'That is, persisting, stubborn. The prefix *im-* is not here the negative one,' which is in accord with what I have just said—ED

19 *thy Garments cut to peeces before thy face*] WARBURTON Posthumus was to have his head struck off, and then his garments cut to pieces before his face, we should read '*her face*,' *i e*, that is Imogen's, done to despite her, who had said she esteem'd Posthumus's garment above the person of Cloten—MALONE. Shakespeare, who in *The Winter's Tale*, makes a Clown say, 'If thou'lt see a thing to talk on after thou art dead,' would not scruple to give the expression in the text to so fantastic a character as Cloten. The garments of Posthumus might indeed be cut to pieces *before his face*, though his head were cut off, no one, however, but Cloten would consider this circumstance as any aggravation of the insult—DYCE (ed ii), after styling this note of Malone 'preposterous,' remarks that 'Cloten could have no possible object in cutting to pieces the garments of Posthumus before his face, even if Posthumus had been alive to witness the dissection. Cloten wishes to cut them to pieces before the face of Imogen as a sort of revenge [for what she had said to him]. Cloten is certainly not the downright idiot that Capell and Malone would make him out to be'—KNIGHT agrees with Malone 'Cloten in his brutal way, thinks it a satisfaction that, after he has cut off his rival's head, the face will still be present at the destruction of the garments'—PORTER-CLARKE explain '*thy face*' by supposing that 'Cloten is, in fancy, taunting Imogen,' and they may be right, albeit, that after using '*thy*' three times in addressing Posthumus, the transition in the fourth '*thy*' to Imogen is somewhat abrupt. It seems to me, however, that too much attention has been given to the '*face*' and not enough to the '*garments*'. In the prospective duel there can be but two suits of garments, one on each of the combatants. Unhappily both suits belong to Posthumus. To which one, therefore, does Cloten refer? He could hardly refer to the suit he himself wore. His return to the Palace in rags (which would not have been improved by his acrobatic '*spurning*' of Imogen, while on horse-back) did not exactly comport with his royal rank. He must, therefore,

all this done, spurne her home to her Father, who may  
 (happily) be a little angry for my so rough vſage: but my  
 Mother hauing power of his teſtineſſe, ſhall turne all in-  
 to my commendations. My Horſe is tyed vp ſafe, out  
 Sword, and to a fore purpoſe Fortune put them into my  
 hand This is the very deſcription of their meeting place  
 and the Fellow dares not deceiue me *Exit*

### Scena Secunda.

*Enter Belarius, Guiderius, Arviragus, and  
 Imogen from the Caue.* 2

*Bel* You are not well. Remaine heere in the Caue,  
 Wee'l come to you after Hunting 5

*Arui.* Brother, ſtay heere :  
 Are we not Brothers ?

*Imo.* So man and man ſhould be,  
 But Clay and Clay, differs in dignitie,  
 Whoſe duſt is both alike I am very ficke, 10

20	<i>[ſpurne]</i> I'll ſpurn Han	Warb Johns	<i>meeting-place</i>	Han et
	<i>Father,</i> <i>ſpurne</i> , Cap et ſeq	cet		
21	<i>happily</i> <i>happily</i> Johns et ſeq	1	Scene continued	Rowe
	(except <i>happily</i> Wh 1)		Scene changes to the Front of the	
23	<i>[ſafe,</i> <i>ſafe,</i> Johns <i>ſafe</i> Pope et	Cave	Theob	
	ſeq	4	[To Imo Cap	
24	<i>purpoſe</i> <i>purpoſe</i> Cap Coll 11,		<i>Caue,</i> <i>cave</i> , Theob Warb et ſeq	
111	<i>purpoſe</i> <i>purpoſe</i> Pope et cet	5	<i>to you</i> <i>t'you</i> Pope, +	
24,	25 <i>Fortune hand</i> <i>fortune</i>	6	[To Imo Theob	
<i>hand</i> <i>hand</i> Han <i>Fortune, hand</i> Johns		8	<i>be,</i> <i>be</i> , Theob Warb et ſeq	
et cet		10, 16	<i>I am</i> <i>I'm</i> Pope, +, Dyce 11,	
25	<i>meeting place</i> Ff, Rowe, Theob	111		

have in mind the ſuit worn by Poſthumus May we not then picture the fight, as  
 it outlined itſelf in the conceited brain of the braggart, where his every ſtroke  
 cut and ſlaſhed his victim's fine garments, while that victim was ſtill alive, and,  
 in the havoc of his clothes, receive a foretaſte of his own doom, before Cloten gave  
 him his *coup de grace*? If this picture be true, the Folio text needs no change —  
 Ed

10 *Whose dust is both alike* DEIGHTON takes 'dust' here as a reference  
 to the aſhes of death, and he may be right, but I had always ſuppoſed the ſen-  
 ſence to mean that clay and clay are different in outward ſhow, although both are  
 compoſed of the ſame duſt, where 'dust' is uſed in its Biblical ſenſe 'dust thou  
 art and unto duſt ſhall thou return' — ED — PORTER-CLARKE ſuggeſt that theſe  
 words were elicited by 'an embrace from the loving and ſympathetic Arviragus,  
 from which, although not in itſelf objectionable, Imogen had inſtinctively recoiled'

*Gui.* Go you to Hunting, Ile abide with him 11  
*Imo* So sicke I am not, yet I am not well  
 But not fo Citizen a wanton, as  
 To seeme to dye, ere sicke So please you, leaue me,  
 Sticke to your Iournall course the breach of Custome, 15  
 Is breach of all I am ill, but your being by me  
 Cannot amend me. Society, is no comfort  
 To one not sociable : I am not very sicke,  
 Since I can reason of it pray you trust me heere,  
 Ile rob none but my selfe, and let me dye 20  
 Stealing fo poorely.  
*Gui* I loue thee . I haue spoke it, 22

11 <i>Hunting,</i> ] <i>hunting</i> , Coll Dyce,	17 <i>Society,</i> ] <i>Society</i> Rowe et seq
Sta Glo Cam <i>hunting</i> Sing	18 <i>I am</i> ] <i>I'm</i> Pope,+, Steev Var
12 <i>not,</i> ] Ff Rowe,+, Coll Dyce,	'03, '13, Dyce 11, 111
Sta Glo Cam <i>not</i> , Cap et cet	<i>sicke,</i> ] <i>sick</i> F2
<i>well</i> ] <i>well</i> , Rowe, Pope, Han	19 <i>of it</i> ] Ff, Coll <i>of't</i> Han <i>of it</i>
13 <i>Citizen</i> ] <i>sickenning</i> Perring	Rowe et cet
14 <i>me,</i> ] <i>me</i> ; Cap et seq	<i>heere,</i> ] <i>here</i> Cap et seq
15 <i>Custome,</i> ] <i>custom</i> Cap et seq	20 <i>selfe,</i> ] Ff, Rowe,+, Coll <i>self</i> ,
15, 16 <i>Custome, Is</i> ] <i>custom is The</i>	Cap et cet
Sta con] (Athenæum, 14 June, 1873)	<i>dye</i> ] <i>dye</i> , Cap et seq
16 <i>ill,</i> ] <i>ill</i> , Cap et seq	22 <i>spoke it,</i> ] <i>spoke it</i> , Theob et
17 <i>me</i> ] <i>me</i> Cap et seq	seq

13 not so Citizen a wanton] NARES (*Gloss.*, s v Citizen As an adjective). Town bred, delicate—HUDSON I suspect this is an instance of transposition, and that 'wanton' is to be taken as an adjective,—'so wanton a citizen,' or 'a citizen so wanton.'—SCHMIDT (*Lex*) supplies many an instance of 'wanton' used as a noun. None, however, can be better than the following, which DOWDEN supplies from Roper's *Life of Sir Thomas More* (Lumbys ed of *Utopia*, xli), where Sir Thomas says 'For me thinketh God maketh me a wanton, and setteth me on his lapp and dandleth me'—MURRAY (*N E D*, s v Citizen, 4 adjective) Citizenish, city-bred *nonce-use* [The present line the sole quotation]

15. your Iournall course] JOHNSON Keep your *daily* course uninterrupted, if the stated plan of life is once broken, nothing follows but confusion

19. Since I can reason of it: pray you trust me] WALKER (*Crit*, 1, 77) devotes a chapter to examples where, as he says, '*Pray you*, *beseech you*, are frequent in Shakespeare I remember also *crave you* (in *Mach*), and the substitution, in printing, of the longer form for the shorter has destroyed the metre of numerous passages in our old dramatists' Among the examples is the present line, which Walker would accordingly read 'Since I can reason of 't *Pray* trust me here' So again in IV, ii, 323, 324, below

20 Ile rob none but my selfe] DOWDEN Does Imogen give her words point for herself by a hidden reference to the womanly charms and princely graces she has deprived herself of?



How much the quantity, the waight as much, 23  
As I do loue my Father.

*Bel.* What? How? how? 25

*Arui.* If it be finne to fay fo (Sir) I yoake mee  
In my good Brothers fault : I know not why  
I loue this youth, and I haue heard you fay,  
Loue's reafon's, without reafon. The Beere at doore,  
And a demand who is't fhall dye, I'd fay 30  
My Father, not this youth

*Bel* Oh noble ftraine !

O worthineffe of Nature, breed of Greatneffe !

"Cowards father Cowards, & Bafe things Syre Bace ;

"Nature hath Meale, and Bran ; Contempt, and Grace. 35

23 *How*] *As* Heath and Johns conj  
Cap Ran

*waight as much,*] *weight, as much*

Perring

*much,*] *much* Ingl (Perring conj)

28 *youth,*] Ff, Rowe, +, Sta *youth,*  
Cap et cet

29 *Loue's reafon's,*] *Loves reasons* F<sub>2</sub>  
*Love's reasons* F<sub>3</sub>F<sub>4</sub> *Love reasons* Pope,  
+ *Love's reason's* Rowe, Johns et  
seq

*reason*] Ff, Rowe, +, Ktly, Ingl  
*reason,* Cap et cet

*Beere*] F<sub>2</sub> *Beer* F<sub>3</sub>F<sub>4</sub> *Bier*

Rowe

31 *My youth*] *As* quotation, Han  
Johns et cet (except Coll 1)

32-37 [Aside, Cap

33 *Nature,*] *nature!* Cap et cet

34, 35 *As* quotation, Ff, Rowe  
In margin, Pope, Han

34 *Cowards father Cowards,*] F<sub>2</sub>  
*Cowards, Father, Cowards* F<sub>3</sub>F<sub>4</sub> *Cow-*  
*ards, father cowards* Rowe 1

*things Syre Bace*] F<sub>2</sub> *things,*

*Sire, bafe* F<sub>3</sub>F<sub>4</sub> *things, Sire base* Rowe 1

*things sire the base Pope,* + *things*

*sire base* Rowe 11 et cet

23 *How much the quantity*] JOHNSON'S *Edition* and HEATH'S *Reversal* were issued in the same year, priority in the *Notes* can be given therefore to neither in proposing '*As much,*' etc (In his Preface, however, Johnson refers to Heath)—MALONE Surely the present reading has exactly the same meaning, '*How much soever the mass of my affection to my father may be, so much precisely is my love to thee, and as much as my filial love weighs, so much also weighs my affection for thee*'—VAUGHAN (p 475) I cannot legitimately extract Malone's interpretation from Shakespeare's words As Shakespeare did not intend 'weight' to be identical with quality, 'so much is my love' is not to be discovered in his words The line may be amended thus '*So much the quantity,*' etc—DOWDEN As I read this, the sentence runs 'I love thee (I have spoke it) as I do love my father' Line 23 I regard as parenthetical Guiderius cannot deny that in quantity, the accumulation of years of affection, the love of his father may be greater, but in weight (of passion) this new love equals it '*How much the quantity*' means 'Whatever the quantity may be'

32 Oh noble straine] NARES (*Gloss*) defines 'straine' as 'descent, lineage,' which harmonises with what Belarius goes on to apostrophise, 'O breed of Greatness!'—SCHMIDT (*Lex*) defines it by 'impulse, feeling'—a meaning of which it is certainly capable, but not, I think, in the present context.—ED

34, 35, 45-47, 72-75, 80, 81. All these lines POPE, followed by HANMER, de-

I'me not their Father, yet who this should bee,  
Doth myracle it selfe, lou'd before mee.

36

36 I'me] F<sub>3</sub> I'me F<sub>2</sub> I'm F<sub>4</sub>, Rowe, 37 it selfe, lou'd before mee] *itself*,  
+, Knt, Dyce, Sta Sing Ktly, Glo *lov'd before me!* Rowe, Pope, Han  
Cam I am Cap et cet *itself, lov'd before me!* Theob Warb  
Father,] father, Theob Warb et Johns  
seq

servedly degraded to the foot of the page,—without comment, and no comment was needed,—their just belief was thereby indicated that the lines were none of Shakespeare's. Not so, however, CAPELL, who administers a grave rebuke (p 116) 'licenses of this sort,' he says austere, 'ought never to be taken at any time without reasons which carry instant conviction, which cannot be urged for any one of the above-mentioned couplets, whose meanness (the cause, in all likelihood, of their being rejected) may have a source they were not aware of, namely, that they are only quotations—they have the air of it, each of them, and what at present is only conjecture, may very possibly be turned into truth by the happy diligence of some future researcher'

34 Cowards father Cowards, etc] In tracing Ovid's influence on Shakespeare, WALKER (*Crit*, i, 153) quotes this line as one 'that has the look of an imitation,' not from Ovid, but from *Horace*, IV, Ode iv, 29 'Fortes creantur fortes Et bonis est in juvenis, est in equis patrum Virtus,' etc [It may well be that the author of these doggerel rhymes, and of many another in this play, imitated whom he pleased, like Habakkuk, 'it etait capable de tout' In the present instance, however, he had the effrontery to prefix inverted commas, to indicate that they were maxims or noteworthy lines. It may, perhaps, be worthy of remark that these inverted commas, although extremely rare, are not unknown in the Folio. An instance occurs in *Tro & Cress* on what would be page 81 (if the pages were numbered), column a, third line from the bottom 'Therefore this maxime out of Ioue I teach, "*Atcheuement, is command, vngain'd, befeech*"' It is evidently thus printed, because Cressida has just termed it a 'maxim' In a note on this line WHITE (ed 1) points out another instance in *Meas for Meas*, where Isabella says 'Then Isabell liue chaste, and brother die, "More then our Brother, is our Chastitie"'—II, iv, 186, p 70, col b, third line before the end of the Act In a note on Polonius's precepts in *Hamlet*, I, iii, 59, etc, KNIGHT observes that 'it is remarkable that in the Qto, 1603, the "precepts" are printed in inverted commas, as if they were taken from some known source,' etc.—DYCE (*Remarks*, p 207) replied 'Not at all "remarkable" In the Qtos of [*Hamlet*] (excepting that of 1603) a speech of the Queen, IV, v, is "printed with inverted commas"' Hereupon the passage is reprinted by Dyce, each line beginning with a comma Dyce, with his invincible Scotch accuracy, adds parenthetically '(the 4to of 1637 gives it with double commas)' 'In various other early plays,' Dyce proceeds, 'THE GNEOMIC PORTIONS are so distinguished' He quotes seven examples, to which White, in his note on *Tro. & Cress*, adds others, all interesting, but too long to be repeated here on what is not really germane to the present text—Ed]

36, 37. who this should bee. lou'd before mee] DEIGHTON That is, But that this boy of whom we know nothing should be loved more than me is surely miraculous—DOWDEN 'Miracle' may be a noun—doeth, accomplishes a very miracle, or a verb—shows itself miraculous

'Tis the ninth houre o'th'Morne 38  
*Arui* Brother, farewell  
*Imo*. I wish ye sport. 40  
*Arui*. You health——So please you Sir  
*Imo*. These are kinde Creatures.  
 Gods, what lyes I haue heard  
 Our Courtiers say all's sauage, but at Court;  
 Experience, oh thou disproou'ft Report. 45  
 Th'emperious Seas breeds Monsters; for the Dish,  
 Poore Tributary Riuers, as sweet Fish 47

38 *o'th'* F<sub>4</sub> *oth* F<sub>2</sub> *oth'* F<sub>3</sub> *o'the*  
 Cap et seq

41 *You health* ] *You, health*—Theob

1 *You health*—Theob n, Warb Johns

*Your health*—Han *You, health* Sta

42 [Aside Johns and Cap

42, 43 One line, Rowe et seq

43 *I haue* ] *I've* Pope, +, Dyce n, m,  
 Ingl

*heard* ] *heard'* Rowe et seq

44 *all's* ] *alls* F<sub>2</sub>

45-47 In margin, Pope, Han

45 *oh thou* ] *oh how thou* Rowe, Theob

Warb

*Report* ] *report*,—Theob n,

Warb *report'* Var '73 et seq

46 *Th'* Ff, Rowe, Theob Warb

Johns Coll Dyce n, m, Ingl *The*

Cap et cet

*emperious* ] *imperious* Rowe et

seq

*breeds* ] F<sub>1</sub>

38 'Tis the ninth houre o'th'Morne] CAPELL As Belarius utters these words he turns to a part of the cave and takes down some of their hunting instruments, reaching one to Arviragus, which is the occasion of the words, 'So please you, Sir,' the reaching being linked with a call [Dr Johnson, borrowing from Prospero's speech to Caliban, said that if 'Capell had come to him, he would have endowed his purposes with words'—ED ]

41 So please you Sir] TYRWHITT I cannot relish this *courtly phrase* from the mouth of Arviragus It should rather, I think, begin Imogen's speech [See preceding note ]—WALKER (*Crit*, m, 326) Point, 'So please you, sir—' Arviragus is speaking to Belarius [See Capell's preceding note, wherein he anticipates Walker ]

46 *emperious*] MALONE Used for *imperial*

46 Seas breeds Monsters, for the Dish] VAUGHAN (having found the following in North's *Plutarch*, 'He answered them proudly that a platter was too little to hold a dolphin,' *Lucullus*, p 521) concluded that we should print, 'The impenous seas breed monsters for the dish, Poor tributary,' etc 'That is, of course, "The sea breeds creatures which would be monsters in a dish, while the poor rivers, which pay their tribute to it, breed fish as sweet as the creatures of the sea are monstrous"' [Vaughan's quotation from Plutarch gives the impression, I fear, that Lucullus was discussing the possibility of serving up dolphins as a tempting viand, in reality, he used the simile in order to show the inhabitants of Seleucia that their city was too small for a School of Oratory, without any reference to the edible quality of a dolphin. I am afraid Vaughan failed to note this, and by his change of punctuation gives us to understand that monsters were cooked and eaten as a toothsome *entremets* Any time or thought, however,

I am sicke still, heart-sicke; *Pisano*, 48  
 Ile now taste of thy Drugge.  
*Gui* I could not stirre him 50  
 He said he was gentle, but vnfortunate;  
 Dishonestly afflicted, but yet honest.  
*Ariu* Thus did he aufwer me yet said heereafter,  
 I might know more  
*Bel* To'th'Field, to'th'Field 55  
 Wee'l leaue you for this time, go in, and rest.  
*Ariu.* Wee'l not be long away  
*Bel* Pray be not sicke,  
 For you must be our Hufwife.  
*Imo.* Well, or ill, 60  
 I am bound to you. *Ext.*

48 *still*,] Ff, Rowe, +, Sta Cam  
*still*, Cap et cet

*heart-sicke*,] *heart-sick*—Rowe, +  
*heart-sick* Coll Glo Cam

49 *Ile*] *I will* Var '73  
 [Drinking out of the Viol Rowe,  
 + Swallows some Dyce, Wh Sta  
 Glo Cam Drinking Coll u Taking  
 it Coll iii

53 *Thus*] *So* Cap  
*said heereafter*,] *said*, *hereafter*  
 Rowe et seq

55 *To'th' to'th'*] *To th' to th' Ff*,  
 Rowe, + *To the* Cap et seq

56 *time*,] *time*, Pope et seq  
 59 *Hufwife*] Ff, Cap *housewife*

Rowe *housewife* Rowe u et cet

61 *bound*] *still bound* Cap  
*Ext* | After line 62, Cap

expended on these trashy lines, so utterly inappropriate as coming from Imogen's sad, sad heart, and never written by Shakespeare, is utterly wasted —ED]

49 *Ile now taste of thy Drugge*] The COWDEN-CLARKES At one time we believed that these words were merely meant to indicate that Imogen intends taking some of the drug when she returns into the cave and shall be once more alone But upon reconsideration of the stage situation,—the momentary withdrawal of Belarius and the young men, which gives her the opportunity of speaking in soliloquy and of remembering Pisanio's gift,—we think it probable that the author intended this to be the juncture at which she swallows some

49 *Drugge*] DYCE The 'drug,' it appears, was a solid —BUCKNILL (p 223) Cornelius has given to the queen a narcotic, something that will stupify and dull the sense for a while, but will not prove poisonous The plot of the play hinges upon the operation on Imogen of this narcotic, the supposed powers of which appear to have been exactly the same as that given by Friar Lawrence to Juliet for the purpose of simulating death Modern medicine is acquainted with no drug having the property to produce for a while the show of death, and yet leave the powers of life so unharmed that the subject of them shall be 'more fresh, reviving'

50 *I could not stirre him*] JOHNSON Not move him to tell his story

51 *gentle, but vnfortunate*] JOHNSON 'Gentle' is *well-born*, of birth above the vulgar —STEEVENS Rather of rank above the vulgar

<i>Bel.</i> And shal't be euer.	62
This youth, how ere distrest, appeares he hath had Good Ancestors	
<i>Arui.</i> How Angell-like he sings?	65
<i>Guz.</i> But his neate Cookerie?	
<i>Arui.</i> He cut our Rootes in Charracters,	67
62 And euer] Continued to Imo conj <i>distress'd, appears, he</i> Cap et cet (reading <i>shall</i> ) Heath, Mason, Huds 63 <i>he hath] to have</i> Pope, + Warb MS (N & Q, VIII, iii 263) 65, 66 <i>sings? Cookerie?</i> sings! <i>shal't] shall</i> Fi so <i>shall</i> Han <i>cookery!</i> Theob et seq <i>shall</i> Warb Huds 66, 67 Two lines, ending <i>Rootes</i> 63 <i>distrest, appeares he]</i> Ff, Rowe, <i>Charracters</i> Glo Cam Coll Dyce, Sta Ktly, Glo Cam <i>dis-</i> One line, Cap et seq (except <i>tress'd appears he,</i> J W S (Shakesperi- Glo Cam ) ana, Feb, 1884) <i>distress'd, it appears</i> 67-69 <i>He Dieter]</i> Continued to <i>he or distress'd, 't appears he</i> Craig Gui Cap Var '78 et seq	

62 And shal't be euer] CAPELL This reply of Belarius has been objected to, but with no sort of reason, the only force of it is—that he would always be doing what *might* bind her to him

63 how ere distrest, appeares he hath] KNIGHT (reading 'howe'er distress'd he appears, hath') [The comma, inserted by Capell after 'appears,'] is to us unintelligible, we have, therefore, ventured on the transposition in our text, assuming that the printer, having left out the 'he' in his first proof, inserted it as a correction in the wrong place—one of the commonest of typographical errors

63 appeares] ABBOTT (§ 295) surmises that 'perhaps "appear" was sometimes used as an active verb' (See III, iv, 165, where Abbott thinks that it may be used reflexively) But afterwards (§ 411) he inclines to think that the better way is to consider the phrase as a confusion of two constructions 'He hath had, (it) appears, good ancestors,' and 'He appears to have had'

66 Cookerie] MRS LENNOX (1, 163) [When Imogen assumes a man's garb] Shakespeare drops Boccaccio, after having servilely copied from him all the incidents which compose this part of the plot, but by changing the scene and characters he has made these incidents absurd, unnatural, and improbable The rest of the Play is equally inconsistent, and if Shakespeare invented here for himself, his imagination in this one instance is full as bad as his judgment His Princess, forgetting that she had put on boy's cloaths, to be a spy on the actions of her husband, commences as Cook to two young foresters and their father, who live in a Cave, and we are told how nicely she sauced their broths Certainly this Princess had a most economical education—DOUCE (ii, 105) [Mrs Lennox] ought at least to have remembered, what every well-informed woman of the present age is acquainted with, the education of the princesses in Homer's *Odyssey* It is idle to attempt to judge of ancient simplicity by a mere knowledge of modern manners—MRS JAMESON (ii, 83) We must not forget that 'her neat cookery,' which is so prettily eulogised by Guderius, formed part of the education of a princess in those remote times—FLETCHER (p 46) These words of Guderius are remarkable in two respects They show the graceful propriety with which the Poet could ascribe to his ideal princess a familiarity with the most ordinary branches of domestic economy, and exhibit at the same time the inimitable art wherewith he could lend ideal dignity to one of the homeliest qualifications

And sawc't our Brothes, as *Iuno* had bin sicke, 68  
And he her Dieter

*Arui.* Nobly he yoakes 70

A smiling, with a sigh, as if the fighe  
Was that it was, for not being such a Smile  
The Smile, mocking the Sigh, that it would flye  
From so diuine a Temple, to commix  
With windes, that Saylor's raile at. 75

*Gui.* I do note,  
That greefe and patience rooted in them both,  
Mingle their spurres together. 78

68 <i>sawc't</i> ] <i>sawc't</i> Ff <i>sawc'd</i> Rowe	71, 75 <i>as if raile at</i> ] In margin,
<i>Brothes</i> ] F <sub>2</sub> <i>broth</i> Rowe u, +	Pope, Han
<i>Broths</i> F <sub>3</sub> F <sub>4</sub> et cet	73 <i>Smile</i> ] <i>Smile</i> F <sub>3</sub> F <sub>4</sub> et seq
<i>bin</i> ] <i>been</i> F <sub>3</sub> F <sub>4</sub>	76 <i>I</i> ] <i>Yes, I</i> Han
71 <i>sigh</i> ] F <sub>2</sub> , Theob Warb Johns	77 <i>them</i> ] <i>him</i> Pope et seq
Coll Dyce, Sta Glo Cam <i>sigh</i> Pope,	78 <i>spurres</i> ] <i>pow'rs</i> Pope 1
Han <i>sigh</i> F <sub>3</sub> F <sub>4</sub> , Rowe et cet	

67-70 *Arui* He cut . *Arui* Nobly he, etc] We are at times inclined to exclaim at the stupidity of the printers, and yet there is here a manifest error, such as giving two consecutive speeches to the same speaker, which escaped the notice of ROWE, POPE, THEOBALD, HANMER, WARBURTON, JOHNSON, and, in recent times, INGLEBY (ed 1) CAPELL was the first to correct it by giving to Guiderius the whole of the first speech attributed to Arviragus from 'He cut our Rootes in Characters, line 67, to 'And he her Dieter,' line 69 —ED

67 Characters] STEEVENS So, in Fletcher's *Elder Brother*, '—a bookish boy, That never knew a blade above a penknife, And how to cut his meat in characters' —IV, 1, 16

77 greefe and patience rooted in them both] HUNTER (u, 296) censures Knight for not mentioning that *him* for 'them' is merely Pope's 'conjectural emendation,' and also for taking no notice of the reading of the Folios 'Yet one would have thought,' he goes on to say, 'that the unsuitableness of "both," as annexed to "him" or the awkwardness of it, if referred to "Grief and Patience," would have shown that the original copies deserved to have their reading at least exhibited That the original is the true reading will easily be made to appear' Hereupon Hunter quotes lines 65-78 for the sake of the emphasis given therein to 'smiling' and 'a sigh,' and 'Grief and Patience,' and then asks, 'Who can doubt that "them" has for its antecedent the smile and the sigh? In both might be discovered at once both grief and patience It is the highest style of art, but the beauty is lost if we substitute *him*' THISELTON agrees with Hunter, who is, I also think, entirely right —ED

78. spurres] WHITNEY (*Cent Dict*) A large lateral root of a tree —RUSKIN (vol iv, p 397) There is only one thing belonging to hills that Shakespeare seemed to feel as noble—the pine tree—and that was because he had seen it in Warwickshire, clumps of pine occasionally rising in little sandstone mounds, as at the place of execution of Piers Gaveston, above the lowland woods Note his observance of

*Arui.* Grow patient,  
And let the stinking-Elder (Greefe) vntwine

80

79-81 In margin, Pope  
79 *patient*.] Fi *patience*, Rowe  
*patience*, Cap *patience*! Theob et cet

80 *stinking-Elder*] *stinking Elder* F<sub>3</sub>F<sub>4</sub>  
et seq *sticking wy* Bailey  
*vntwine*] *not twine* Ingl conj

the peculiar horizontal roots of the pine, spurred as it is by them like the claw of a bird, and partly propped, as the aiguilles by those rock promontories at their bases which I have always called their spurs, this observance of the pine's strength and animal-like grasp being the chief reason for his choosing it, above all other trees, for Ariel's prison [See IV, ii, 227]

79-81 Grow Vine] INGLEBY reads, 'Grow patience—And let the stinking elder, grief, untwine His perishing root—with the increasing vine', and thus interprets 'The construction seems to be, "Grow patience, with the increasing vine [that is, 'let patience grow with the growth of the vine']', and let the stinking elder (grief) untwine [from it] his perishing root' In this play one must be prepared for an elliptical construction Here the vine is Fidele or, perhaps, Fidele's heart'

80 *stinking-Elder*] ELLACOMBE (p 64) There is, perhaps, no tree around which so much of contradictory folk-lore has gathered as the Elder tree With many it was simply 'the stinking elder,' of which nothing but evil could be spoken Biron, in *Love's Labor Lost*, V, ii, when he said 'Judas was hanged on an Elder' only spoke the common mediæval notion, and so firm was this belief that Sir John Mandeville was shown the identical tree at Jerusalem, 'and faste by is zit, the Tree of Eldre that Judas henge himself upon, for despeyr that he hadde, when he solde and betrayed oure Lord,' [p 69, ed. Ashton] This was enough to give the tree a bad fame, which other things helped to confirm—the evil smell of its leaves, the heavy narcotic smell of its flowers, its hard and heartless wood, and the ugly drooping black fungus that is almost exclusively found on it (though it occurs also on the Elm), which was vulgarly called the Ear of Judas (*Hirneola auricula Judæ*) This was the bad character, but, on the other hand, there were many who could tell of its many virtues, so that in 1644 appeared a book entirely devoted to its praises This was 'The Anatomie of the Elder, translated from the Latin of Dr Martin Blockwich by C de Iryngio' (i e, Christ Irvine), a book that, in its Latin and English form, went through several editions And this favourable estimate of the tree is still very common in several parts of the Continent Nor must we pass by the high value that was placed on the wood both by the Jews and the Greeks It was the wood chiefly used for musical instruments, so that the name Sambuke was applied to several very different instruments, from the fact that they were all made of Elder wood The 'Sackbut,' 'dulcimer,' and 'pipe' of *Daniel* iii are all connected together in this manner

80 Elder (Greefe) vntwine] JOHNSON Shakespeare had only seen English *vines* which grow against walls, and therefore may be sometimes entangled with the elder Perhaps we should read—untwine—from the vine—STEEVENS Sir John Hawkins proposes to read—entwine He says, 'Let the stinking elder [Grief] *entwine* his root with the vine [Patience] and in the end Patience must outgrow Grief.'—MALONE That is, may patience increase, and may the stinking elder, grief, *no longer twine* his decaying [or destructive, if *perishing* is used actively] root *with* the vine, patience thus increasing!—MONCK MASON (p 333) would read,

His perishing roote, with the encreasing Vine.

81

*Bel.* It is great morning Come away Who's there?

*Enter Cloten.*

*Clo* I cannot finde those Runnagates, that Villaine  
Hath mock'd me. I am faint.

85

81 *with the* from *thy* Han from  
with the *Ktly* from with *thy* *Ktly* conj  
encreas[ing] increasing Han Cap

Cam Come, away Johns et cet  
83 [Scene III Pope, Han Warb  
Johns

et seq

Cloten] F<sub>4</sub> Clotten F<sub>2</sub>F<sub>3</sub>

82 morning] morning Cap

84 Runnagates,] runagates Pope et

Come away] Ff, Rowe, Pope

seq

Come, away Theob Warb. Come,  
away Cap Come, away! Coll Sing  
Come, away! Dyce, Sta Ktly, Glo

Villaine] villain-slave or villain,  
sure, Sta conj

'entwine His perishing root, with *thy* increasing Vine' 'And the meaning is,' he says, 'Grow patience! entwine your roots with those of grief, that whilst he lasts you may not be separated from him, but let his root be perishing, and your's increasing' The propriety of my amendment of *thy* instead of 'the' will be evident if it be remembered that this speech is addressed to patience as a person, and that the vine is not a general emblem of patience—KNIGHT The root of the elder is short-lived and perishes, while that of the vine continues to flourish and increase let the stinking elder, grief, untwine his root which is perishing with (in company with) the vine which is increasing—WHITE 'His perishing root' means 'his root which causes to perish, 'perish' being used actively—HUDSON We have here an expression of exactly the same sort as one now, against propriety, growing into use, namely, 'differing *with* another' instead of 'differing *from* another' In our time the proper language would be, 'Let the elder *twine* his root *with* the vine', or, 'Let the elder *untwine* his root *from* the vine' To *perish* was sometimes used as a transitive verb So here, *perishing* means *destructive* 'The stinking elder' is the same as the poison elder, and I used to hear it called, and to call it, by either name indifferently—VAUGHAN (p 478) The construction of this sentence is mistaken by all The two lines convey either this, 'Let the elder untwine its perishing root concurrently *with* the increase of the vine' ('with the increasing vine'), or, rather, 'Let the elder untwine its root, which will perish as the vine increases' ('with the increasing vine') 'and by its increase'—DOWDEN In truth, no difficulty exists here the meaning is with the increase of the vine, or as the vine increases, let the elder untwine his perishing root The word 'with' is not to be connected with 'untwine' [Is it not sad to see so much ingenuity, not to mention the ready invention of botanical facts, expended on lines which respect for Shakespeare forbids us, or forbids me, at least, to believe that he ever wrote? The lines from 70 to 81, with the absurdity of giving two separate consecutive speeches to the same character, are, to me, forced, stilted, and out of character What knew Arviragus of winds that sailors rail at? And let him believe who lists that Shakespeare, with his love for daffodils, and violets, and primroses, and all the sweet flowers of the field, would ever use a simile drawn from 'st—king elder' Never did Belarius speak more to the purpose than when he put a stop to this dialogue—ED]

82 It is great morning] STEEVENS A Gallicism, *Grand jour*



- Bel* Thofe Runnagates ? 86  
 Meanes he not vs ? I partly know him, 'tis  
*Cloten*, the Sonne o'th' Queene. I feare fome Ambush.  
 I faw him not thefe many yeares, and yet  
 I know 'tis he. We are held as Out-Lawes Hence 90  
*Gur.* He is but one . you, and my Brother fearch  
 What Companies are neere pray you away,  
 Let me alone with him.  
*Clot.* Soft, what are you  
 That flye me thus? Some villaine-Mountainers? 95  
 I haue heard of fuch. What Slaue art thou?  
*Gur* A thing  
 More flauifh did I ne're, then anfwering  
 A Slaue without a knocke. 99

86-93 [Aside Cap  
 86 *Thofe Runnagates?*] Ff *Those*  
*runagates* Rowe et seq As a quota-  
 tion, Sta Glo Dyce ii, iii, Cam  
 87 *him,*] *him*, Rowe ii et seq  
 88 *o'th'*] *oth'* F<sub>2</sub>F<sub>3</sub> *o'the* Cap et seq  
*Queene*] *Queen*, Rowe, Pope,  
 Theob Han Warb  
*Ambush*] Ff *ambush*— Rowe,  
 + *ambush* Johns et cet  
 90 *We are*] *we're* Theob ii, Warb  
 Johns  
*Out-Lawes*] Ff (*Out-laws* F<sub>4</sub>)  
*out-laws* Johns Ktly  
 92 *away,*] *away*, Theob et seq  
 93 [Exeunt *Bel* and *Arvir* Rowe

94 *Soft,*] Ff, Rowe, Pope *Soft*  
 Cap *Soft!* Theob et cet  
 95 *Some*] *Sonne* F<sub>2</sub>  
*villaine-Mountainers?*] F<sub>2</sub> *Vil-*  
*lain Mountainers?* F<sub>3</sub>F<sub>4</sub> *villain-Moun-*  
*tainers*— Rowe, Pope *villain-Moun-*  
*taineers*— Theob i, Han *villain-*  
*Mountaineer* Theob ii, Warb Johns  
*villain mountainers?* Cap et seq  
 96 *I haue*] *I've* Pope, +, Dyce ii, iii  
 97, 98 *thing* *More*] *thing* *More* F<sub>2</sub>  
*thing*, *More* F<sub>3</sub>F<sub>4</sub>  
 98 *ne're,*] *ne'er* Dyce, Glo Cam  
 99 *A Slaue*] As quotation, Mal  
 Ran Steev Varr Knt, Sta Dyce  
 iii

92 What Companies] WALKER, in his valuable *Article* on the frequent interpolation and omission of *s* in the Folio, quotes (*Crit*, i, 225) this line and asks, 'Why the plural? A little below we have "No company's abroad" And again, "—what company Discover you abroad?"' DYCE quotes Walker, without comment I think the present example hardly within the scope of Walker's *Article*, the verb shows that, whatever be the reason, the plural is intentional, and ought we then to change it? SCHMIDT (*Lex*) gives it as equivalent to 'people'—Ed

95 villaine-Mountainers] WALKER (*Vers*, 224) An erratum, I suspect, occasioned perhaps by the frequency of the form *-er* in this class of words, see 'Yeeld Rufticke Mountaineer,' line 136, below—DYCE (ed ii) I should have retained 'mountainers,' but that in the five other passages where the word occurs the Folio spells it with the double *e*

98, 99 then answering A Slaue without a knocke] M MASON Than answering that abusive word 'Slave' 'Slave' should be printed in Italics [as a quotation]—MALONE See *Rom & Jul* 'Now, Tybalt, take the "villain" back again'—III, i, 130—WYATT 'A slave' is usually taken to mean 'the epithet,

*Clot.* Thou art a Robber, 100  
 A Law-breaker, a Villaine · yeeld thee Theefe  
*Gui.* To who? to thee? What art thou? Haue not I  
 An arme as bigge as thine? A heart, as bigge .  
 Thy words I grant are bigger : for I weare not  
 My Dagger in my mouth. Say what thou art . 105  
 Why I should yeeld to thee?  
*Clot.* Thou Villaine bafe,  
 Know'ft me not by my Cloathes?  
*Gui.* No, nor thy Taylor, Rascall 109

101 Villaine] villain Coll Ktly	Coll 1, 11, Dyce, Glo Cam
thee Theefe] F <sub>2</sub> thee, Thuef	106 I [should] should I Ingl 1
F <sub>3</sub> F <sub>4</sub> et seq	thee? the Han Coll 111, Ingl
102 who?] whom? Ff, Rowe, +,	11, Cam
Ran Coll	108 me not by my] not my Douce,
103 bigge] big? F <sub>4</sub> et seq	Vaun
105 Say] Ff, Rowe, Pope, Han	109 No,] No Rowe 11, Pope Om
Dyce, Glo Cam Say, Theob et	Steev conj
cet	Rascall] Om Pope Rascall,
art] art, F <sub>4</sub> , Rowe, +, Knt,	Ff et seq

slave,' on the false analogy [of the line just quoted by Malone from *Rom & Jul*] It is evident that the use of the indefinite article here makes all the difference, and that Guiderius is hurling Cloten's abusive epithet back, just as he does in line 121

102. To who?] See I, vii, 182

103 A heart, as bigge] Thus 'heart' is used when Orlando says to Adam, 'Why how now, Adam, no greater heart in thee?'

108 Know'st me not by my Cloathes?] INGLEBY It is doubtful whether Cloten, unmindful of his disguise, expects Guiderius to recognise him as the Queen's son; or whether he supposes a stranger would take him for Posthumus because he wore Posthumus's clothes. Perhaps Shakespeare committed here the oversight he did in *Wint Tale* [where, possibly, Florizel's 'swain's wearing' is spoken of as a court suit, IV, iv, 837, of the present ed.] Such oversights are easily committed — WYATT Does Cloten in his anger forget for the moment that he is dressed in the garments of Posthumus? or does he expect to be recognised as Posthumus? Cloten's next speech hardly settles the point, because Guiderius's reply may well have made him look downward at his clothes and remind him that he was in borrowed garments, but it precludes the third supposition, that of an oversight on the part of the dramatist — ROLFE Cloten simply means that he ought to be recognised as a gentleman, or a person from the court, as Posthumus had been before he was banished — DOWDEN Is this the idea in Cloten's mind, 'Do you not know me, by reason, or in consequence, of my wearing these clothes?' — the clothes being, in fact, those of Posthumus? Every Briton should know the great Cloten, but the princely garments may conceal his majesty

109. Rascall] ELZE (p 322) There is another reason [besides metrical] in favour of the omission [of 'Rascal'], and this is the marked contrast between the two characters of Cloten and Guiderius. Cloten, from the very moment of his entrance, heaps the most abusive language on his adversary, whereas Guiderius

Who is thy Grandfather? He made those clothes, 110  
Which (as it seemes) make thee.

*Clot.* Thou precious Varlet,  
My Taylor made them not

*Gui.* Hence then, and thanke  
The man that gaue them thee. Thou art some Foole, 111  
I am loath to beate thee

*Clot.* Thou iniurious Theefe,  
Heare but my name, and tremble.

*Gui.* What's thy name?

*Clot.* *Cloten*, thou Villaine. 112

*Gui.* *Cloten*, thou double Villaine be thy name,  
I cannot tremble at it, were it Toad, or Adder, Spider,  
'Twould moue me sooner. 113

110 *Grandfather?*] *grandfather*, Rowe  
*Grandfather* Ff et cet *godfather*  
Kinnear

112 *Varlet*,] *Varlet* Rowe, +

115 *Foole*,] Ff, Rowe, Pope, Han  
*fool*, Theob et cet

116 *I am*] *I'm* Pope, +, Var '85,  
Dyce II, III

121 *thou double*] *then double* Pope  
*then, double* Theob +

121 *Villaine*] *villain*, Theob et seq

122 *at it*,] *at it*, Rowe et seq

*were it*] *were't* Steev Var '03

'13, Knt, Sta Sing Ktly

122, 123 Lines end *Toad, sooner*

(reading *Adder, or spider, it would*  
Han

122 *or Adder, Spider*,] *adder, spider*

Pope, +, Varr Ran Om Cap

123 *me*] Om F<sub>3</sub>F<sub>4</sub>, Rowe 1

studiously refrains from retaliating, only twice he retorts in line 97 et seq ('I thing more slavish,' etc, which is language moderate enough) and in line 121 ('thou double villain') I am, therefore, inclined to agree with Pope, not only because 'rascal' spoils the metre, but because it contradicts the well-defined character of Guiderius. It is, no doubt, an actor's addition.

113 *My Taylor*] ECCLES 'My' here is emphatic, they were made by the tailor of Posthumus

117 *Thou iniurious Theefe*] That is, *contumelious, insulting*. See 'iniurious Romans,' III, 1, 53

121 *Cloten, thou double Villaine*] DOWDEN Does Guiderius jestingly take 'Cloten, thou villain' as the name, and improve on it by his 'Cloten, thou double villain'? or is 'thou double villain' only a retort for 'thou villain'?

122 *Toad*] TOPSELL (*Hist of Serpents*, p 193) All manner of Toades, both on the earth and of the water, are venomous, although it be held that the toades of the earth are more poysonfull then the toades of the water, except those Toades of the water which doe receiue infection or poyson from the water, for some waters are venomous. But the Toades of the Land, which doe descend into the Marshes, and so lue in both elements, are most venomous, and the hotter the country is, the more full they are of poyson. The Women-witches of auncient time which killed by poysoning, did much vse Toades in their confections. The bytyng of a Toade although it be sildome, yet it is venomous, and causeth the body to swell and breake, eyther by Impostumation, or otherwise. The spetle also of Toades is

*Clot.* To thy further feare,

124

124 *To] Then to Han*

124 *further] farther Coll*

venomous, for if it fall vpon a man, it causeth all his hayre to fall off from his head

122 *Adder]* TOPSELL (*Hist of Serpents*, p 50) It falleth out in the particular Discourse of Serpents, that I expresse the most knowne Serpent to vs in *England* in the first place, according to Alphabetical order, that is, the Adder For although I am not ignorant, that there be which write it *Nadere*, of *Natrix*, which signifieth a Water-snake, yet I cannot consent vnto them so readily, as to depart from the more vulgar receaued word of a whole Nation, because of some likelyhood in the deriuation from the Latine They are a craftie & Subtill beast, biting suddently them that passe by them When she hath bitten, with her forked or twisted tongue shee infuseth her poyson S *Ierom* saith, that when the Adder is thirstie and goeth to drinke, she first of all at the waterside casteth up her venome, least that by drinking it descend into her bowels and so destroy herself, but after she hath drunke, she licketh it up againe, even as a souldiour re-armed after he was disarmed

122 *Adder, Spider]* DOWDEN Could Shakespeare have written *atter-spider*, poisonous spider, remembering the word 'atter-cop,' spider?

122 *Spider]* BATMAN *vppon Bartholome* (Lib xviii, chap ii, p 345, verso). The venomous spinner is called *Aranea*, and is a worme that hath that name of feeding & noursing of the aere, as *Isidore* sayth, and spinneth long thrds in short time, and is alway busie about weauing, and ceaseth neuer of trauaile The biting of the spinner that is called *Spalangio*, is venomous and slayeth, except there be remedie and succour the sooner but the vertue of *Plantaine* slayeth the venyme thereof, if it be laid thereto in due manner a maner spinner is called *Spalangia* and his smiting is more bitter and more sore, than the biting of the serpent *Vipera*. Also another spinner is rough with a great head, and by his biting the knees shake and fayleth, and also of his biting commeth blyndnes and spewing [Thus far *Bartholome Batman* hereupon adds, on his own authority, a gentle gird as *Irishmen*] (Besides this large discourse of spiders, it hath been reported, that in *Ireland* be many spiders, and some verie great, and that being eaten of the *Irishmen*, have not performed any shewe of venime it may be that the greater poyson subdueth the lesse)—TOPSELL (*Hist of Serpents*, p 246) All Spyders are venomous, but yet some more, some lesse The most dangerous & harmful Spyders are called *Phalangia*, if they byte any one, (for they never strike) their poyson is by experience found to be so perrillous, as that there wil a notable great swelling immediately follow thereupon There is another kind of *Phalangium* Spyder of a passing deepe redde colour, and counted far worse then the blew-Spyder, although the azure or blew-spyder onely by touching doth infect with poyson, and will breake any Chrystall glasse, if it runne ouer it though neuer so speedily, or doe but touch it in glauncing wise [Topsell devotes more than fifteen folio pages to *The Spyder* Let not the reader, however, suppose that all of them are filled with these terrifying details, on six or seven are set forth the virtues of 'The Tame or House-Spyder'—'a very gallant and excellent wise creature' I have merely selected a few sentences from the accounts of the worst species, that some idea may be gained of the horrible reputation which finds an echo in the following passages, which I gather from *Bartlett's Concordance*—to which and to *Schmidt's Lexicon* so many editors are indebted for their parallel

Nay, to thy meere Confusion, thou shalt know 125

I am Sonne to'th'Queene

*Gwi* I am sorry for't : not seeming

So worthy as thy Birth

*Clot.* Art not afeard ?

*Gwi* Those that I reuerence, those I feare the Wife 130

At Fooles I laugh : not feare them

*Clot.* Dye the death

When I haue flaine thee with my proper hand,

Ile follow those that euen now fled hence

And on the Gates of *Luds-Towne* set your heads : 135

Yeeld Rusticke Mountaineer *Fight and Exeunt*

*Enter Belarius and Aruragus.* 137

126, 127 *I am*] *I'm* Pope, +, Steev

Sta Glo Cam

Varr Knt, Coll Sta Sing Dyce II, III,

131 *laugh*] *laugh*, F<sub>3</sub>F<sub>4</sub> et seq

Ktly

132 *death*] *death*' Theob +, Sta

129 *afeard*] *afraid* Rowe, +

134 *hence*] *hence*, Rowe et seq

130, 131 Mnemonic Pope, Warb

136 *Rusticke*] Om Han

130 *feare*] F<sub>2</sub> *fear*, F<sub>3</sub>F<sub>4</sub>, Rowe,

Scene IV Pope, Han Warb

Han Johns Var '21, Coll I, II, Dyce,

Johns

examples Leontes, in *Wint Tale*, exclaims, 'There may be in the cup A spider steep'd, and one may drink, depart, And yet partake no venom, but if one present Th' abhorred ingredient to his eye, make known How he hath drunk, he cracks his gorge, his sides With violent hefts I have drunk and seen the spider'—II, 1, 40 (54 of this ed) Anne, in *Richard the Thrd*, prays 'More direful hap betide that hated wretch Than I can wish to adders, spiders, toads, Or any creeping venom'd thing that lives'—I, II, 19 (Note the same triplet as in *Cymbeline*) King Richard thus apostrophises his native land 'Feed not thy sovereign's foe, my gentle earth, Nor with they sweets comfort his ravenous sense, But let thy spiders, that suck up they venom, And heavy-gaited toads lie in their way . And when they from thy bosom pluck a flower, Guard it, I pray thee, with a lurking adder Whose double tongue may with a mortal touch Throw death upon thy sovereign's enemies'—*Rich II* III, II, 12 (Again the triplet)—Ed]

125 *meere*] In its derivative Latin sense *pure, unmixed, unqualified*

132 *Dye the death*] JOHNSON This seems to be a solemn phrase for death inflicted by law—Note on *Meas for Meas*, II, IV, 165, and quoted in *N E D*—W A WRIGHT Generally but not uniformly applied to death inflicted by law, for instance, it is apparently an intensive phrase in Sackville's *Induction*, line 35: 'It taught me well all earthly things be borne To dye the death' Shakespeare, however, uses the expression always of a judicial sentence Cf *Ant & Cleop*, IV, XIV, 26 'She hath betray'd me and shall die the death' Even when Cloten says to Guiderius 'Die the death,' he looks upon himself as the executioner of a judicial sentence in killing an outlaw See *Matthew*, xv, 4—Note on *Midsummer N Dream*, I, 1, 74 (of this present edition)

133 *proper hand*] ABBOTT (§ 16) That is, 'with my own hand,' as in French.

135 *the Gates of Luds-Towne*] See III, I, 39

- Bel.* No Companie's abroad ? 138  
*Arui.* None in the world · you did mistake him sure  
*Bel.* I cannot tell : Long is it since I saw him, 140  
 But Time hath nothing blurr'd those lines of Fauour  
 Which then he wore : the snatches in his voice,  
 And burst of speaking were as his I am absolute  
 'Twas very *Cloten*.  
*Arui.* In this place we left them ; 145  
 I with my Brother make good time with him,  
 You say he is so fell  
*Bel.* Being scarce made vp, 148

138 <i>Companie's</i> F <sub>2</sub> <i>companies</i> Glo	139 <i>him sure</i> <i>him, sure</i> Theob
Cam <i>Companv's</i> F <sub>3</sub> F <sub>4</sub> et cet	Warb et seq
<i>abroad?</i> Ff, Glo Cam <i>abroad,</i>	142 <i>wore</i> <i>wrote</i> Pope
Cap <i>abroad</i> Rowe et cet	143 <i>I am</i> <i>I'm</i> Pope, +, Dyce II, III

140-143 I cannot tell I am absolute] VAUGHAN (480) 'I cannot tell' is contradicted by 'I am absolute' Belarius, however, is, in truth, thinking aloud, and each act of memory and reflection, which his speech indicates, leads him further from the doubt with which he commenced his speech, until at last he flatly contradicts it But the passage is so punctuated as both to conceal this fact and to show that the speech is not thoroughly understood [To render it 'thoroughly understood' Vaughan proposes punctuation which differs from that before us merely by substituting a comma and dash for the colon after 'cannot tell,' and by putting a full stop at the end of the line after 'him,' and a comma after 'Fauour' I can find no editors who have thought it worth while to elucidate a passage which, whatever its punctuation or even with no punctuation at all, can fail to be understood I suppose all deemed that a note thereon would be mere food for babes What means Vaughan had for knowing that 'the speech is not thoroughly understood' it is not easy to imagine—Ed ]

141 lines of Fauour] This is nearly equivalent to Cloten's own expression in the preceding scene where he speaks of 'the Lines of my body' 'Favour' may, possibly, refer more especially to the features—Ed

142 the snatches in his voice] DOWDEN Catches, seizures, meaning, I think, a violent check in speech, which is followed by a 'burst of speaking' I know of no other example, but the Scottish and Irish word 'ganch,' verb and substantive, means as verb to stammer, and as substantive a snatch at anything, which illustrates the double meaning [Fluellen, in describing Bardolph to King Henry, says 'his lips blows at his nose'—*Hen V* III, vi, 113—Ed ]

143 burst of speaking] JOHNSON This is one of our Author's strokes of observation An abrupt and tumultuous utterance very frequently accompanies a confused and cloudy understanding

146 make good time with him] ECCLES That is, make good use or advantage of the time

148 Being scarce made vp] INGLEBY That is, imperfectly developed, as we say—'not all there.' Cf *Rack III* I, i, 21, 'scarce half made up' Cloten was then but a youth, though now a middle-aged man—VAUGHAN (p 480) Theo-

I meane to man, he had not apprehension  
 Of roaring terrors For defect of iudgement 150  
 Is oft the cause of Feare.

*Enter Guiderius*

But see thy Brother 153

149 <i>man,</i> ] <i>man</i> , Theob et seq	ap Cam <i>reflex of cause</i> Bulloch ap
150 <i>roaring</i> ] <i>daring</i> Han <i>warring</i>	Cam
Bailey	150 <i>defect of</i> ] <i>defective</i> Coll cony
150, 151 <i>defect cause</i> ] <i>the effect</i>	151, 153 As one line, Rowe et seq
<i>cause</i> Theob Varr Ran Steev Var	151-153 <i>Feare Brother</i> ] <i>fearless-</i>
'03, '13, Coll 1, Wh Glo <i>defect cure</i>	<i>ness But see!</i> <i>Thy brother Elze</i>
Han Mal Var '21, Coll 11, Dyce, Sing	152 Enter ] After line 153, Rowe
Hal <i>defect sauce</i> Sta <i>defect cease</i>	Enter with Cloten's Head Theob
Herr, Sprengel, Dowden, Dtn, Vaun	Re-enter Cap
<i>defect salve</i> Cartwright <i>act of cause</i>	153 <i>see thy</i> ] <i>see, thy</i> Theob Warb et
Crosby, Huds <i>defect loss</i> Nicholson	seq

bald does not correctly explain this passage [see next note] when he says 'Being scarce *then at man's estate*,' etc Shakespeare was describing rather a constitutional than a temporary peculiarity of Cloten, and intended to say, that being hardly endowed with the full measure of human qualities, he lacked the power of appreciating the most terrible dangers The 'making up' of Shakespeare is the pre-natal completeness rather than the post-natal maturity So in *Rich III*, 'Sent before my time Into this breathing world, scarce half made up'—I, i, 21 It is consonant with this that Belarius says of him hereafter that there might be a report in London of their wild life 'Which he hearing, As it is like him, might break out and swear He'd fetch us in' Belarius would not have argued this from what he had been to what he now was, if what he had been was the effect entirely or mainly of youth, and therefore transient—THISELTON (p 38) The passage from *Rich III*, quoted by Vaughan, might be regarded as negativing his interpretation, for the addition here of 'I meane to man' may be designed to exclude it It seems better, then, to take Belarius as referring to the time when Cloten was scarcely full grown Cf 'I saw him not these many yeares,' line 89, and 'Many yeeres (Though Cloten then but young), you see, not wore him From my remembrance'—IV, iv, 31 Unless Belarius remembered Cloten as nearly full grown, he would scarcely have recognised him after 'twenty years' (III, iii, 76) (It may be mentioned, by the way, that assuming Cloten to have been, say, 17 years of age when Belarius last saw him before, he will now be 37, and since he himself says that he is 'no lesse young' than Posthumus (IV, i, 12), Posthumus must be at least that age, while it is natural to conclude that Imogen is considerably younger) [For the conclusion of Thyselton's remarks, see the next note]—DOWDEN I think the meaning is 'Being congenitally half a fool'

149-151 he had not . cause of Feare] THEOBALD If I understand this passage, it is mock-reasoning as it stands, and the text must have been slightly corrupted Belarius is giving a description of what Cloten formerly was, and in answer to what Arviragus says of 'his being so fell.' 'Ay,' says Belarius, 'he was so fell, and being scarce then at man's estate, he had no apprehension of roaring terrors,' i e, of anything that could check him with fears But then, how does the inference come in, built upon this? For *defect of judgement* is oft the cause of fear. I think the Poet means to have said the mere contrary. Cloten was defective in judge-

[149-151 he had not cause of Feare]

ment, and therefore did not fear Apprehensions of fear grow from a judgement in weighing dangers And a very easy change, from the traces of the letters, gives us this sense, and reconciles the reasoning of the whole passage 'For *th'effect* of judgement,' etc —JOHNSON Sir T. Hanmer reads with equal justness of sentiment 'the defect of judgement Is oft the *cure* of fear' But, I think, the play of 'effect' and 'cause' more resembling the manner of our Author —CAPELL (p. 115) '*For defect of judgement,*' etc This is a true maxim, and the editor has, upon this very occasion, proved the truth of it in himself, for, while he feared to be too free with his Author, he has run into an absurdity The pointing of both Folios led him to think the speech incomplete, and then he knew there were many ways of ending it so as to make the reasoning consistent, but he now sees that this cannot be admitted the sentence is complete, though the speech were not, and we ought not to suppose that such a writer as Shakespeare could break off with what has the face of an inference, and yet is contrary to the premises it is drawn from It follows, then, that the speech is complete, the Folio pointing wrong, and some word in the sentence The best amendment that offers is [Hanmer's] —TOLLET If 'fear, as in other passages of Shakespeare, be understood in an active signification for what may cause fear, it means that Cloten's defect of judgement caused him to commit actions to the terror of others, without due consideration of his own danger therem Thus in 2 *Hen IV* 'all these bold fears, Thou see'st with perill I have answered' [IV, v, 197] —MALONE It is undoubtedly true that defect of judgement, or not rightly estimating the degree of danger, and the means of resistance, is often the cause of fear, as he who maturely weighs all circumstances will know precisely his danger, while the inconsiderate is rash and fool-hardy, but neither of these assertions, however true, can account for Cloten's having *no apprehension* of roaring terrors, and therefore the passage must be corrupt [As to Theobald's correction] I do not think it probable that Shakespeare would say the *effect* was the *cause*, nor do I think the *effect* and the *defect* likely to have been confounded I have, therefore, adopted Hanmer's emendation —KNIGHT reads, 'Being scarce made up, I mean to man, he had not apprehension Of roaring terrors, for defect of judgement, *As* oft the cause of fear', and notes, 'we adopt the very ingenious suggestion of the author of a pamphlet printed at Edinburgh, 1814, entitled, "Explanations and Emendations of some passages in the Text of Shakespeare," etc In this reading of *As* for "*Is*," Belarius says that Cloten, before he arrived at man's estate, had not apprehension of terrors *on account* of defect of judgement, which defect is often the cause of fear' —DELIUS Possibly Knight's emendation should be adopted as far at least as that 'as oft the cause of fear' should refer only to 'judgement' —STYLITES (*N & Q*, I, xi, 278, April, 1855) It appears to me that 'judgement' (not the want of it) is represented as 'oft the cause of fear,' and that the sentence ought to be read as meaning that 'Cloten had not apprehension of terror, on account of his want of a quality, judgement, which, however good in other respects, is often a cause of fear' In this view 'as' [Knights' reading] signifies 'as being,' and is the adverb which puts 'judgement' and 'cause' in opposition —H. C. K. (*Ibid.*, p. 359, May, 1855) opines that Belarius had not finished what he was saying when the entrance of Guiderius caused him to stop abruptly; he therefore suggests a dash after 'fear,' and thinks that 'Shakespeare gives his hearers credit for being able to fill up what remains unuttered by Belarius.' He himself suggests, 'but it is a fear of imaginary more than of real dangers.' —WHITE (ed. i) Hanmer read *cure*, regardless of the incongruity between



[149-151 he had not cause of Feare]

a negative condition and an active remedial agent —DYCE (ed 11) characterises this note of White as 'over-subtle'—STAUNTON The old text has 'the *cause* of fear,' the direct opposite of which is meant The difficulty appears to be attributable to a very common metathesis, the letters *s* and *c* being displaced *Sauce*, which we take to have been the Poet's word, is used here in the sense of a *corrective* or *antidote*, as in *Tro & Cress* 'His folly *sauced* with discretion'—I, 11 In the same way Shakespeare occasionally employs the word 'physic' 'The labour we delight in *physics* pain'—*Macb*, III, 11—HALLIWELL Hammer's emendation is the best which has been suggested—The CAMBRIDGE EDITORS Since none of the proposed emendations are satisfactory, we leave this passage as it stands in the Folio Possibly, as some editors have suggested, the Author may, through inadvertence, have said the reverse of what he meant Or a whole line, ending with the word 'judgement,' may have dropped out, and the original sentence may have been to the following purport 'for defect of judgement supplies the place of courage, while true judgement is oft the cause of fear'—INGLEBY (*Am Bibliopolist*, Oct, 1876) says, in substance, that all commentators have taken 'defect of judgement' as meaning the *total absence of judgement*, whereas it means the *defective use of judgement* They were misled also by interpreting 'scarce made up to man' as if it referred to Cloten's youth, whereas Cloten was a middle-aged man The phrase, 'made up to man,' really signified in the full possession of man's judgement Cloten, being 'scarce made up,' took no heed of terrors and thus braved danger, for it is the defective use of judgement which is oft the cause of fear—ROLFE quotes Ingleby with approval—HERR (p 140) 'The *cause* of fear' is undoubtedly erroneous, the direct opposite is clearly meant to be expressed It is an allusion to Cloten, whose weak or defective judgement blinded him to true danger, whereas had he possessed a sound judgement, it would have better taught him to realise his peril, and thus, possibly, have restrained him from venturing alone among 'outlaws and villain mountaineers' The textual error lies in the word 'cause,' which should give way to *cease* That is, 'for defect of judgement often produces the lack of fear' just as sometimes with children and fools, who, being deficient in judgement, do not know when and where to look for, or ward off, danger, and thus rush frequently into it [Herr gives many examples of *cease*]—SPENCE (*N & Q*, VI, 1, 91, Jan, 1880) regards 'being scarce made up' as referring to Cloten Guiderus, with the rashness of youth, would rush into danger, and Cloten was specially to be dreaded, because he was little other than a maniac, with a maniac's supernatural bodily strength—HUDSON The meaning clearly is that Cloten, before he grew to manhood, was too thick-skulled to be sensible of the *loudest*, that is, the most evident or most threatening dangers But a foolhardy boldness, springing from sheer dulness or paralysis of judgement, is no uncommon thing—THIRSELTON The force of this passage may, then, be 'you may expect him to be "fell," for at an age when lack of judgement, springing from inexperience, usually gives rise, in the presence of "roaring terrors," to fear which further experience shows to be unjustified, he was absolutely unaffected by them' . . The conjecture *cease* for 'cause' is peculiarly unfortunate, for surely Belarius is not referring to the cessation of what has once been in existence, but rather an absence of fear from the first—DOWDEN We may interpret, 'You have just grounds to be anxious about Guiderus, for a half rational creature, like Cloten, is often to be dreaded' Compare *Cor*, IV, vii, 39-47, where it is suggested that 'defect of judge-

*Gui.* This *Cloten* was a Foole, an empty purse,  
There was no money in't : Not *Hercules* 155  
Could haue knock'd out his Braines, for he had none .  
Yet I not doing this, the foole had borne  
My head, as I do his.

*Bel.* What hast thou done?

*Gui.* I am perfect what : cut off one *Clotens* head, 160  
Sonne to the Queene (after his owne report)  
Who call'd me Traitor, Mountaineer, and fwoore  
With his owne single hand heel'd take vs in,  
Displace our heads, where (thanks the Gods) they grow  
And set them on *Luds-Towne*. 165

154 *Foole*,] *Ff*, Rowe, +, Coll Dyce,  
Sta Glo Cam *fool*, Johns et cet  
*purse*,] *purse*; *Ecl* Coll 11, Glo

Cam  
160 *I am*] *I'm* Pope, +, Dyce 11, 11  
*perfect*] *perfect*, Theob Warb

Johns Varr Ran. Steev Varr Knt  
161 *report*] *report*, Rowe, Pope, Han

*report*, Theob Warb et seq  
162 *Traitor, Mountaineer*,] *traitor*,

*mountaineer*, Cap et seq *traitor*-  
*mountainer* Sta. conj (Athenæum, 14

June, 1873) *traitor mountaineer*, Ingl  
conj

163 *single*] *Om* *F<sub>3</sub>F<sub>4</sub>*, Rowe  
*vs in*,] *us in*, Theob Warb

Johns

164 (*thanks the Gods*)] *F<sub>2</sub>* *thanks to*  
*th' Gods* *F<sub>3</sub>F<sub>4</sub>*, Rowe, Pope, Theob

Han Warb Cap Mal *thanks ye Gods*,  
Johns *thank the gods* Var '73 et cet

165 *Luds-Towne*] *Luds' gate* Cap.  
conj *Lud's-town gates* Sta conj

(Athenæum, 14 June, 1873)

ment' in *Comolanus* 'made him fear'd' But the run of the passage makes it probable that these words assign a reason for the absence of fear in *Cloten* I still think that the proposal *cease*, which I made, independently of others, in the *Parchment Shakespeare*, is not unhappy —CRAIG This passage, I think, must be wrong The conjecture *cease* seems most happy [Belarius is giving the reasons why *Cloten* is so 'fell' He is a fool, and that fools are the cause of fear is as old as Solomon 'A stone is heavy, and the sand weighty, but a fool's wrath is heavier than them both'—*Proverbs*, xxvii, 3 —Ed]

156 *Brains, for he had none*] STEEVENS Compare, 'Hector shall have a great catch, if he knock out either of your brains, a' were as good crack a fusty nut with no kernel'—*Tro & Cress*, II, i, 111

160 *I am perfect what*] JOHNSON I am *well-informed*, what So, in this play, 'I am perfect, that the Pannonians, are now in *Armes*'—III, 1, 80 [This can hardly be called one of Dr Johnson's happiest definitions The word, however, needs none —Ed]

163 *heel'd take vs in*] JOHNSON To 'take in' was the phrase in use for to apprehend an outlaw, or to make him amenable to public justice —STEEVENS To 'take in' means, simply, to conquer, to subdue So in *Ant & Cleop*, 'quickly cut the Ionian sea, And take in *Toryne*'—III, vii, 24 —MALONE *Cloten* had not threatened to render these outlaws 'amenable to justice,' but to kill them with his own hand See line 133, above In line 185 'fetch us in' is used in the sense assigned by Dr Johnson to the present phrase

*Bel.* We are all vndone

166

*Guz.* Why, worthy Father, what haue we to loofe,  
But that he fware to take, our Liues ? the Law  
Protects not vs, then why should we be tender,  
To let an arrogant peece of flesh threat vs ?  
Play Iudge, and Executioner, all himfelfe ?  
For we do feare the Law. What company  
Discouer you abroad ?

170

*Bel.* No fingle foule

Can we fet eye on : but in all safe reafon  
He muft haue fome Attendants. Though his Honor  
Was nothing but mutation, I, and that

175

177

166 *We are*] *We're* Pope, +, Dyce u,  
m

167 *loofe*,] F<sub>2</sub>F<sub>3</sub> *lose* Dyce u, m  
*lose*, F<sub>4</sub> et cet

168 *that*] *what* Pope, +

*take, our*] F<sub>2</sub> *take our* F<sub>3</sub>F<sub>4</sub>

169 *not us*,] *not us*, Pope et seq

170 *us*?] *us* Johns *us*, Mal Steev  
Var Knt, Coll Sing *us*, Dyce, Sta  
Glo Cam

171, 172 *himfelfe*? *the Law*] Theob  
Warb *himfelfe*? *no Law* Ff, Rowe,  
Pope, Han Cap *himself the law*  
Johns *himself the law*? Knt, Coll

Dyce, Sta Glo Cam *himself? the  
law*? Var '78, '85, Ran *himself,  
the law*? Mal Steev Varr Sing

172 *do feare*] *dof here* Warb conj  
(N & Q, VIII, m, 263)

175 *on*] Ff, Rowe, +, Dyce, Glo  
Cam *on*, Cap et cet

176 *Honor*] F<sub>2</sub> *Honour* F<sub>3</sub>F<sub>4</sub>, Rowe,  
Pope, Theob 1, Warb Varr Mal  
*humour* Theob u et cet

177 *mutation*,] Ff, Rowe, +, Knt,  
Dyce, Sta Glo Cam *mutation*, Cap  
et cet

I,] *ay*, Rowe

170 an arrogant peece of flesh] Feste says, 'thou wert as pretty a piece of Eve's flesh as any in Illyria'—*Twelfth Night*, I, v, 30—DOWDEN quotes Dogberry, who says that he himself is 'as pretty a piece of flesh as any in Messina'—*Much Ado*, IV, ii, 85

172 For] Other examples of 'for' used as here, in the sense of *because*, may be found in ABBOTT, § 151, but this special sense is not needed by those editors who adopt the text of F<sub>2</sub>, which HUNTER (ii, 297) says is 'clearly the true reading' A majority of the best editors do not, however, agree with him—DEIGHTON thus interprets the text before us 'We do not enjoy the protection of the law, then why should we be of such tender conscience as to let an arrogant lump of clay like this threaten us, act the part of judge and executioner all in one, simply because of our respect for law?' i e, we do not enjoy the benefits of the law, why should we submit to insults, etc, which those who do enjoy them are bound to submit to, why not take the law into our own hands, seeing it will not help us to redress?—[In the *Text Notes* Capell's text is correctly set down as following Rowe In his *Errata*, however, he withdraws it, and anticipates the Var '78—ED ]

176, 177. his Honor Was nothing but mutation] THEOBALD What has his 'Honor' to do here, in his being changeable in this sort? in his acting as a madman or not? I have ventured to substitute *humour*, and the meaning seems plainly this 'Tho' he was always fickle to the last degree, and governed by Humour, not sound sense, yet not madness itself could make him so hardy as to attempt an

From one bad thing to worfe . Not Frenzie, 178  
 Not absolute madnesse could so farre haue rau'd  
 To bring him heere alone : although perhaps 180  
 It may be heard at Court, that such as wee  
 Caue heere, hunt heere, are Out-lawes, and in time  
 May make some stronger head, the which he hearing,  
 (As it is like him) might breake out, and sweare  
 Heel'd fetch vs in, yet is't not probable 185  
 To come alone, either he so vndertaking,  
 Or they so suffering . then on good ground we feare,  
 If we do feare this Body hath a taile  
 More perillous then the head. 189

178, 179 *From Not* One line, Cap  
 et seq

178 *worfe* ] *worse*, Knt, Sta Cam  
*Not Frenzie,* ] *yet not his frenzy*,

Pope, Theob Han Warb

179 *Not* ] *Nor* Han 11  
*madnesse* ] *madness*, Pope, +,

Coll

180 *alone* ] *alone* F<sub>2</sub> *alone*, F<sub>3</sub>F<sub>4</sub>,

Rowe

182 *hun* ] *haunt* F<sub>3</sub>F<sub>4</sub>, Rowe, Pope,  
 Theob Han Warb

183 *head,* ] *head* Pope et seq

185 *Heel'd* ] F<sub>2</sub> *He'd* F<sub>3</sub>, Glo

Cam *He'd* F<sub>4</sub> et cet

*in,* ] Ff, Coll *in*, Rowe et cet

186 *To* ] *He'd* Daniel

*either he so* ] *either so* F<sub>3</sub>F<sub>4</sub>, Rowe

*nor he so* Pope, +

187-190 Three lines, ending *ground*

*hath* Ord'nance Vaun

187 *Or* ] *Nor* Pope, +

*we* ] I Theob 11, Warb

188 *feare* ] *fear*, Theob Warb

enterprise of this nature alone, and unseconded' The like mistake of 'honor' for *humour* had taken place in a passage of *The Merry Wives*, I, iii, 92, which I corrected from the sanction of the old Qto—WARBURTON The text is right, and means that the only notion he had of honour was the fashion, which was perpetually changing—MASON (p 334) The sense absolutely requires Theobald's amendment Belarius is speaking of Cloten's disposition, not of his principles, and this agrees with what Imogen calls him, at the end of this scene, 'that *irregular* devil, Cloten'—MALONE What decisively entitles Theobald's amendment to a place in the text is [the example from *The Merry Wives*, cited above] Again, in the Qto of *Rom & Jul*, 1597, we find, 'Pursued my *honor* not pursuing his' And again, immediately afterwards 'Black and portentous must this *honor* prove'—THISELTON A nobleman,—who would be referred to as 'his Honor,'—might, of course, be expected under the circumstances to be not unaccompanied by attendants—PORTER-CLARKE also hold that by 'his Honor' Cloten is meant,—'a title all the more scornful that it is untrue in itself and denotes nothing but the respect his rank gives him' They may be right—Ed

185 *Heel'd fetch vs in* ] See line 162, 'heel'd take vs in'

186 *either* ] 'Perhaps, in some measure,' says WALKER (*Vers*, 103), 'all words in *-ther* are frequently used as monosyllables, or so nearly such that in a metrical point of view they may be regarded as monosyllables. Some, as *whether*, were undoubtedly contracted, *wh'er* This usage is more frequent in some words than in others, e g, in *whether* than in *hither*, *whither*, etc *Either* occurs not unfrequently even in the unaccented places'

*Aruu.* Let Ord'nance  
Come as the Gods fore-fay it : howfoere,  
My Brother hath done well.

190

*Bel.* I had no minde  
To hunt this day The Boy *Fideles* sicknesse  
Did make my way long forth.

195

*Gui.* With his owne Sword,  
Which he did waue against my throat, I haue tane  
His head from him Ile throw't into the Creeke  
Behinde our Rocke, and let it to the Sea,  
And tell the Fishes, hee's the Queenes Sonne, *Cloten*,  
That's all I reake *Exit.*

200

*Bel.* I feare 'twill be reueng'd.

202

190 *Ord'nance*] Ff, Sta *ordnance*  
Pope et cet

191 *Come*] *Come*, F<sub>3</sub>F<sub>4</sub>, Rowe, +  
*fore-fay it*] F<sub>2</sub> *fore-fay it*,  
F<sub>3</sub>F<sub>4</sub> *foresay it*, Rowe, Pope *foresay*  
*it*, Theob et cet

197. *I haue*] *I've* Pope, +, Dyce II,  
III

199 *Rocke*,] Ff, Rowe, Johns Cam  
*rock*, Pope et cet

200 *And tell*] *To tell* Anon ap Cam  
*Cloten*,] *Cloten* Pope, + *Clo-*  
*ten* Cap et seq

201 *reake*] F<sub>2</sub>F<sub>3</sub> *reak* F<sub>4</sub>, Rowe  
*reck* Pope et seq

202 *reueng'd*] *reveng'd* Johns

190 *Ord'nance*] MURRAY (*N E D*) That which is ordained or decreed by the Deity or Fate [Present passage here quoted]

191 *fore-say*] MURRAY (*N E D*) defines this word by 'to say beforehand,' 'foretell,' 'predict'—DOWDEN suggests, and I agree with him, that it here means 'to determine,' 'will,' rather than 'predict'

193-194 *I had no minde To hunt this day*] ECCLES Belarius seems to regret his having been induced to depart from home, as if the misfortune he laments had been the consequence of his absence from thence, when it is evident, from their first appearance in this scene, together with Imogen, when they were only preparing to set out, they have never departed from the cave, except during the short period while he and Arviragus go out to search for the companions of Cloten, and the latter goes off fighting with Guiderius and Cloten is killed This appears to have been a very unaccountable oversight in the writer [Where is the 'oversight'? It is a dramatic necessity that they should be as near as may be to the cave—Ed]

195. *Did make my way long forth*] JOHNSON *Fidele's* sickness made my *walk forth* from the cave tedious

198 *throw't into the Creeke*] DOWDEN's comment on 'Creeke,' that it 'probably means a "stream," see line 238,' sounds strange enough to us Americans, to whom 'creek,' as the designation of a small stream, is familiar enough What are 'rivers' in England, such as the Thames, would be probably here called 'creeks' 'Gunpowder Creek,' which every traveller in the cars from the North to Washington crosses, is five thousand one hundred feet wide,—that is, almost exactly a mile—Ed

Would (*Polidore*) thou had'st not done't : though valour 203  
Becomes thee well enough.

*Arui.* Would I had done't : 205

So the Reuenge alone purfu'de me : *Polidore*  
I loue thee brotherly, but enuy much  
Thou haft robb'd me of this deed : I would Reuenges  
That possible strength might meet, wold seek vs through  
And put vs to our answer. 210

*Bel.* Well, 'tis done :  
Wee'l hunt no more to day, nor seeke for danger!  
Where there's no profit. I prythee to our Rocke,  
You and *Fidele* play the Cookes · Ile stay  
Till hafty *Polidore* returne, and bring him 215  
To dinner presently

*Arui* Poore sicke *Fidele*. 217

203 <i>Would</i> ] <i>Woul</i> F <sub>4</sub>	et cet
203, 206, 215 <i>Polidore</i> ] <i>Paladour</i>	208 <i>Thou hast</i> ] <i>Thou'st</i> Pope, +
Theob +, Cap	<i>Reuenges</i> ] <i>revenges</i> , Cap et seq
203 <i>done't</i> ] Ff, Rowe <i>done't</i> , Coll	209 <i>wold</i> ] F <sub>2</sub> <i>would</i> F <sub>3</sub> F <sub>4</sub>
<i>done't</i> ] Pope et cet	<i>through</i> ] F <sub>2</sub> F <sub>3</sub> , Knt, Glo Cam
205 <i>done't</i> ] <i>done't</i> , F <sub>4</sub> , Rowe et seq	<i>thro'</i> , Rowe u, +, <i>through</i> , F <sub>4</sub> et
206 <i>me</i> ] Ff, Rowe <i>me</i> Coll <i>me</i>	cet
Pope et cet	213 <i>I prythee</i> ] <i>Pr'ythee</i> Pope, Theob
207 <i>brotherly</i> ,] Ff, Rowe, +, Coll	Han Warb <i>Hie</i> , <i>prythee</i> Ingl conj
Glo Cam <i>brotherly</i> , Cap et cet	<i>Rocke</i> ,] <i>rock</i> , Cap et seq
<i>much</i> ] Ff, Rowe, Pope, Knt,	217 <i>Poore</i> ] <i>Pore</i> F <sub>2</sub>
Dyce, Sta Glo Cam <i>much</i> , Theob	<i>Fidele</i> ] <i>Fidele!</i> Rowe et seq

208, 209 *Reuenges* That possible strength might meet] JOHNSON Such pursuit of vengeance as fell within any possibility of opposition—VAUGHAN (p 484) I should expound, 'I would that such a punishing force would seek us out as the full amount of strength which it is possible for any three men to possess could cope with' It is the strength, and not the 'meeting' or 'opposition,' which is 'possible' But the passage would be more suggestive of its own meaning if read, as not improbably it was written, thus 'That possible strength might meet, would seek us *three*, And put us,' etc. Polydore wishes first to have done the deed himself that he might answer for it alone, then he wishes that as Polydore [Qu Guderius?] has done it, so many as the possible strength of three could meet, might call the *three* to answer for it 'To seek us through' for 'to find us' is not, so far as I am aware, an expression proper to this age or to Shakespeare 'Seek us out' would be the right phrase 'Seek out' occurs twenty times in the sense here necessary to apply, to 'seek through' in the same sense occurs, I believe, nowhere 'Three' in Shakespeare's MS might be misread or misprinted 'thro' 'Three' is needed to give meaning to 'possible strength' Two such wishes are as noble as the character which gives speech to them

Ile willingly to him, to gaine his colour,  
 Il'd let a parish of such *Clotens* blood,  
 And praise my selfe for charity. *Exit.* 220

*Bel.* Oh thou Goddesse,  
 Thou diuine Nature, thou thy selfe thou blazon't  
 In these two Princely Boyes . they are as gentle  
 As Zephires blowing below the Violet, 224

218	to him ] <i>him</i> , Rowe et seq	'85	<i>Nature, thy Fi Nature' thy</i>
	<i>his</i> ] <i>him</i> Daniel	Rowe	<i>Nature' how thy</i> Pope et cet
219	<i>Il'd</i> ] <i>F<sub>2</sub></i> <i>I'd</i> <i>F<sub>3</sub></i> , Glo Cam	223	<i>Boyes</i> ] <i>boys?</i> Pope <i>boys'</i>
<i>I'll</i> Var	'85 <i>I'd</i> <i>F<sub>4</sub></i> et cet	Theob	et seq
	<i>parish</i> ] <i>marsh</i> Warb Han	223-233	Mnemonic Pope, Warb
220	<i>charity</i> ] <i>charity</i> , Ff	224	<i>Zephires</i> ] <i>zephyrs</i> Rowe <i>Zephyr</i>
222	<i>Nature, thou thy</i> ] Var '73, '78,	Blair	ap Cam

218 to gaine his colour] STEEVENS That is, to restore him to the bloom of health, to recall the colour of it into his cheeks

219 Il'd let a parish of such *Clotens* blood] WARBURTON This nonsense should be corrected thus, 'I'd let a *marsh*,' etc, *z e*, a marsh or lake So Smith, in his account of *Virginia*, 'Yea, Venice, at this time the admiration of the earth, was at first but a *marsh*, inhabited by poor fishermen'—JOHNSON The learned commentator has dealt the reproach of nonsense very liberally through this play Why this is nonsense I cannot discover I would, says the young Prince, to recover *Fidele* kill as many *Cloten's* as would fill a 'parish'—EDWARDS (p 62) The sense of the passage is that I would bleed any number of such fellows as *Cloten*, not that I would let out a parish of blood, so that Mr Warburton may keep his *marsh* to be inhabited, as he says Venice was, by poor fishermen, without letting it blood, which might make it *agueish* But if the reader approves his 'correction' it will lead us to another passage in V, v, 359, where in 'hath More of thee mented, than a Band of *Clotens* Had euer scarre for' we may read instead, 'than a *pond* of *Clotens* Had euer *shore* for'

222 diuine] Accented on the first syllable, it precedes the noun See also II, i, 56

222 *Nature, thou thy selfe thou blazon'st*] POPE's change of 'thou thyself' to '*how* thyself' was, through an unusual forgetfulness, claimed by MALONE, and also suggested as a new reading by MASON—VAUGHAN (p 486) asserts that it is wrong The line in the Folio should be retained, but thus punctuated 'Thou, diuine Nature thou, thyself thou blazon'st' [The repetition of 'thou' three times, with 'thyself' thrown in between; in one line, sounds nautical,—like boxing the compass—ED]

224 blowing] In WALKER'S *Versification* (p 119) there is an article which should be, I think, carefully avoided by all who believe that there is really such a thing as a well of English pure and undefiled In it he promulgates the idea that words wherein a short vowel is preceded by a long one may be frequently contracted, and participles almost always In the present instance he would have us pronounce 'blowing' as a monosyllable How it can be done, without recourse to the speech of The Bowery or Whitechapel, it is not easy to see. But ha'ng laid down this jew'l of a rule he is able to regard some po'ms written by po'ts as undy'ng po'try—ED

Not wagging his sweet head, and yet, as rough 225  
 (Their Royall blood enchaf'd) as the rud'ft winde,  
 That by the top doth take the Mountaine Pine,  
 And make him stoope to th'Vale. 'Tis wonder  
 That an inuisible instinct should frame them  
 To Royalty vnlearn'd, Honor vntaught, 230  
 Ciuility not feene from other . valour  
 That wildely growes in them, but yeelds a crop  
 As if it had beene sow'd : yet full it's strange  
 What *Clotens* being heere to vs portends,  
 Or what his death will bring vs. 235

*Enter Guiderius*

*Gui.* Where's my Brother?

I haue sent *Clotens* Clot-pole downe the streame, 238

226 <i>rud'ft</i> ] <i>rude</i> Pope, Han	<i>rudest</i>	Varr Dyce, Sing
Ktly, Glo Cam.		231 <i>other</i> ] <i>other</i> , Johns Coll Ktly,
228 <i>th'Vale</i> ] <i>th'Vaile</i> F <sub>2</sub> F <sub>3</sub> <i>th'Vaul</i>		Glo Cam
F <sub>4</sub> , Rowe <i>the vale</i> Cap et cet		<i>valour</i> ] F <sub>2</sub> , Johns Coll Glo
'Tis] <i>It is</i> Nicholson ap Cam		Cam. <i>valour</i> , F <sub>3</sub> F <sub>4</sub> et cet
Vaun		233 <i>sow'd</i> ] <i>sow'd</i> Pope, +, Dyce,
<i>wonder</i> ] <i>wonderful</i> Pope, +, Cap		Glo Cam <i>sow'd</i> ] Cap et cet
Varr Ran Steev Varr Ktly		234, 238 <i>Clotens</i> ] <i>Cloten's</i> Rowe
230 <i>vnlearn'd</i> , <i>vntaught</i> ,] <i>vnlearn'd</i> ,		235 <i>us</i> ] <i>us?</i> Pope
<i>untaught</i> , Cap Varr Mal Ran Steev		238 <i>Clot-pole</i> ] <i>clotpoll</i> Steev et seq

227 by the top doth take the Mountaine Pine, etc] Compare Antonio's remonstrance 'You may as well forbid the mountain pines To wag their high tops and to make no noise When they are fretten with the gusts of heaven' —*Mer of Ven*, IV, 1, 75 —See Ruskin's note on the pine tree, IV, 11, 78

228 'Tis wonder] WALKER (*Crit*, III, 327) Of course,—*wonderful* [Of course, Walker was unaware that Pope had anticipated him long before LETTSOM, in a foot-note, remarks, 'Most subsequent editors, against the authority of the Folio, give "*the vale*" for "*th'vale*," thus running the verse, which, in the old copies, is metrical as far as it goes, but obtaining ten syllables of prose' It was Capell, the un pitying foe of the abbreviated *th'*, who wrote '*the*' in full The original line is metrical, if we properly make allowance for a *mora vacua* after '*Vale*'—ED]

229 inuisible instinct] WARBURTON One not well acquainted with Shakespeare's manner, in the licentiousness of his language and the profoundness of his sense, would be apt to think he wrote *invincible*, i e, that bore down all before it —HEATH (p 484) That is, an instinct the cause of which was unknown, and which, therefore, could not be discovered, or even suspected, till it manifested itself on a sudden by its effects The metre would be much improved by the slight transposition, '*an instinct inuisible*'—MALONE Probably Heath did not perceive that in Shakespeare's time the accent was laid on the second syllable of the word '*instinct*' So, 'As if by some instinct the wretch did know'—*Sonn*, I, 7

238 *Clotens* Clot-pole] The grim jangle here is plain MURRAY (*N E D*)



In Embassie to his Mother, his Bodie's hostage  
 For his returne *Solemn Musick* 240  
*Bel.* My ingenuous Instrument,  
 (Hearke *Polydore*) it sounds but what occasion  
 Hath *Cadwal* now to giue it motion? Hearke. 243

239 *Bodie's*] *Bodies* F<sub>3</sub>F<sub>4</sub> *Body's* et seq  
 Rowe 242 *Polydore*] *Paladour!* Theob  
*hostage*] *hoastage* F<sub>2</sub> Warb Johns  
 241 *ingenuous*] *ingenious* Rowe *sounds*] Ff, Rowe, +, Coll  
*Instrument,*] *instrument!* Pope *sounds!* Cap et cet

finds in 1606, in *Tro & Cress*, 'I'll see you hanged, like clotpoles, ere I come any more to your tents'—II, 1, 128 Its earliest use, 'a thick wooden head,' is in the present passage The word seems, therefore, to be a bantering of Shakespeare—Ed

241 *ingenuous Instrument*] HUNTER (II, 297) Without having had the opportunity of investigating the history of the invention of the Æolian Harp, I believe that this is the instrument of which Belarius speaks, and which produced the 'solemn music' 'Hark, Polydore, it sounds!' The instrument itself without the intervention of a player 'But what occasion Hath Cadwal now to give it motion? Hark!' to open the box and expose the wires to the breeze, not to play upon it, for we are next informed, as if it were the Poet's intention to show us that the instrument produced the music without the aid of any performer, that Cadwal was gone 'Is he at home?' 'He went hence even now' And Imogen, the only other person who could have been playing on it, was dead, and is almost immediately afterwards brought in by Cadwal It is to prepare us for this affecting incident that the music is introduced There is further preparation in the reference to the death of Euryphile I know not that this has ever before been suggested, or that the passage has ever before been rightly explained—WALKER (*Crit*, 1, 100) quotes examples of the use of *enginous* by Webster, Dekker, and Middleton, and adds 'in Shakespeare, as in these examples, the meaning is, *ingenio factum, artificial, constructed by art*, write, therefore—*postulante etiam metro* (for the elision of *y* in *my* is not in Shakespeare's way)—*enginous* or *ingenious* *Ingine* or *engine*, as is well known by those conversant in our old writers, was used by them to denote a *contrivance*, whether in the form of an artifice or stratagem, or of a weapon, instrument, or piece of machinery From the former sense, we have the name *Malengin* in Spenser, *F Q*, B v, C ix, St v, and so understand Bacon, *Essay on Superstition*, "—the schoolmen were like astronomers, which did feign eccentrics and epicycles, and such engines of orbs, to save the phenomena, though they knew there were no such things"—*devices* I find it used in the latter sense as late as the *Pilgrim's Progress*, P 1, Christian's visit to the House Beautiful,—“they also shewed him some of the engines with which some of his (their Lord's) servants had done wonderful things They showed him Moses's rod, the hammer and the nail with which Jael slew Sisera,” etc For *engine*, as is well known, they sometimes used *gin* *Engine* is also used in the strict sense of *ingenium*—DYCE (ed II) Though *ingenious* was often used for 'ingenuous' (and in rare cases the latter for the former), Shakespeare would not have written 'ingenuous' here

*Gui.* Is he at home?  
*Bel.* He went hence euen now. 245  
*Gui.* What does he meane?  
 Since death of my deer'ft Mother  
 It did not speake before. All folemne things  
 Should anfwer folemne Accidents. The matter?  
 Triumphes for nothing, and lamenting Toyes, 250  
 Is iollity for Apes, and greefe for Boyes.  
 Is *Cadwall* mad?

*Enter Arugarus, with Imogen dead, bearing  
 her in his Armes* 254

246, 247 One line, Pope et seq	252-255 <i>mad?</i> Bel <i>Looke</i> <i>mad?</i>
247 <i>death</i> the <i>death</i> Ktly conj	Bel <i>Cadwall</i> !— <i>Look</i> Walker <i>Mad?</i>
<i>deer'</i> ft] <i>dear</i> Pope, Han <i>dear-</i>	<i>Cadwall</i> ! Bel <i>Look</i> Elze
<i>est</i> Varr Mal Ran Ktly <i>deer'</i> ft Ff	253 Enter ] After line 257, Re-
et cet	-enter Dyce, Glo
250-252 In margin, Pope, Han	Scene v Pope, Han Warb
250 <i>lamenting</i> ] <i>laments</i> in Anon	Johns
ap Cam	dead] as dead Cap et seq

250, 251 Triumphes for nothing greefe for Boyes] CAPELL (p 116) It may be right to give the reader some notice of a liberty that is taken by [Pope and Hanmer] of rejecting [thus] couplet, and two others before it, [lines 32-37 and 45-47], licenses of this sort ought never to be taken at any time without reasons that carry instant conviction, which cannot be urged for any of the above-mentioned couplets, whose meanness (the cause, in all likelihood, of their being rejected) may have a source they were not aware of, namely, that they are only quotations, they have the air of it, each of them, and what at present is only conjecture, may very possibly be turned into truth by the happy diligence of some future researcher [It is certainly a step in the right direction to acknowledge that these couplets may be 'only quotations' and none of Shakespeare's. They are all not only wretched stuff in themselves, but the hand which inserted the present lines in this solemn passage is little short of sacrilegious. No matter what 'apes' may mean, whether boys or simians, the very word is grating discord. I do not forget how Iachimo uses it in Imogen's chamber,—it is not there in the plural, but is almost a verb.—ED.]

250 lamenting Toyes] DOWDEN That is, lamentation for trifles

251 Apes] MURRAY (*N E D*, s v 4) quotes this passage under the definition 'A fool'—DOWDEN Often used specially of sportive youngsters So in *The Pilgrimage to Parnassus* (ed Murray, p 21), a schoolmaster is described as 'interpreting *pueriles confabulationes* to a companie of seaven-yeare-olde apes'

252 Is Cadwall mad?] THISELTON (p 39) Guiderius thinks that Arviragus has set the 'ingenuous instrument' going either to celebrate his (G's) victory over Cloten or by way of threnody for Cloten's death

253 with Imogen dead] Capell was afflicted with a chronic propensity to insert stage directions Possibly in his secret soul he believed that in him the world had lost a consummate actor However this may be, he certainly had no

*Bel.* Looke, heere he comes,  
And brings the dire occasion in his Armes,  
Of what we blame him for. 255

*Arui.* The Bird is dead  
That we haue made fo much on. I had rather  
Haue skipt from fixteene years of Age, to fixty : 260  
To haue tuin'd my leaping time into a Crutch,  
Then haue feene this. 262

255 comes,] comes! Pope,+  
257 for] Ff, Rowe,+, Cap Coll  
Ktly, Glo Cam comes! Var '78 et  
cet  
258-262 Mnemonic Pope  
259 on] on! Pope,+.

261 To haue] And Pope,+ Var '78,  
'85 I'haue Dyce II, III  
leaping time] leaping-time Dyce,  
Glo Cam leaping-pole Ktly conj  
leaping pine Coll III conj  
time into] timber to Vaun

faith in the intelligence of the public If, in any one of the plays, a speaker should say, 'Here, take this purse,' Capell was instantly at hand with a kind of double dagger of his own device, which he added to the speech to indicate to his readers that something was here offered Thus, in the present instance, it were pity of his life that the public should be for one minute deceived as to Imogen's true condition, wherefore, when the original text says with 'Imogen dead,' Capell's busy and tender heart softened the blow to his readers by saying 'as dead' And from that day to this he has been followed by a long array of equally tender-hearted editors, with, as far as I know, J W Craig as the only stony hearted exception—Ed

258 The Burd is dead, etc] VERPLANCK quotes the following from MRS RADCLIFFE 'No master ever knew how to touch the accordant springs of sympathy by small circumstances like our own Shakespeare In *Cymbeline* how finely such circumstances are made use of to awaken, at once, solemn expectations and tenderness, and, by recalling the softened remembrance of a sorrow long past, to prepare the mind to melt at one that is approaching, mingling at the same time, by means of a mysterious occurrence, a slight tremor of awe with our pity Thus, when Belarius and Arviragus return to the cave where they had left the worn-out Imogen to repose, while they were yet standing before it, and Arviragus—speaking of her with tenderest pity as "poor sick Fidele"—goes out to inquire for her, solemn music is heard from the cave, sounded by that harp of which Guiderius says, "Since the death of my dearest Mother, it did not speak before" "All solemn things should answer solemn accidents" Immediately Arviragus enters with Fidele senseless in his arms "While summer lasts, and I live here, Fidele, I'll sweeten thy sad grave" Tears alone can speak the touching simplicity of the whole scene'

260 from sixteene yeares of Age, to sixty] HERTZBERG If Arviragus here puts his own age at sixteen, it will well accord with what he says of both their voices, that they 'have got the mannish cracke' (line 307), but not at all with the accounts of Belarius (III, III, 76, and III, III, 110) and the Nobleman (I, I, 69), according to these Guiderius must be twenty-three years old and Arviragus twenty-two

261. leaping time] That is, the time of leaping, which is as symbolic of sixteen years and youth as a crutch is of sixty years and old age—Ed.

*Gus.* Oh sweetest, fayrest Lilly : 263  
 My Brother weares thee not the one halfe so well,  
 As when thou grew'st thy selfe 265  
*Bel.* Oh Melancholly,  
 Who euer yet could found thy bottome? Finde  
 The Ooze, to shew what Coast thy sluggish care 268

263 <i>Lilly</i> ] <i>lilly</i> ! Rowe et seq	268 <i>what</i> ] <i>that</i> Ff
264 <i>the one</i> ] <i>one</i> Rowe n, +	268, 269 <i>Coast thy care</i> <i>Might'st</i>
266 <i>Melancholly,</i> ] <i>Melancholy!</i> Pope	<i>shore thy care</i> <i>Could</i> or <i>shore his</i>
et seq	<i>care</i> <i>Might</i> <i>Vaun</i>
267 <i>found thy</i> ] <i>sound the</i> Eccles	268 <i>thy sluggish care</i> ] <i>thou, sluggish</i>
conj	<i>care, Cap</i> <i>thou, sluggish care, Mal</i>
<i>found thy bottome?</i> <i>Finde</i> ]	conj
<i>round thy bottom</i> <i>find</i> <i>Vaun</i>	<i>care</i> ] <i>carrack</i> <i>Theob</i> <i>Warb</i>
268 <i>The Ooze</i> ] <i>Thy ooze</i> <i>Huds</i>	<i>Johns</i> <i>carack</i> <i>Han</i> <i>care</i> <i>Sympson,</i>
<i>Ooze, to</i> ] <i>Ooze?</i> or <i>Cap</i> <i>ooze, or</i>	<i>Var</i> '73 et seq
<i>Ran</i>	

264 *the one*] WALKER (*Crit*, II, 91) 'One,' in Shakespeare's time, was commonly pronounced *un* (a pronunciation not yet obsolete among the common folk), and sometimes, apparently, *on* [In the present line] euphony, or correct pronunciation, requires the pronunciation *un* Write, of course, 'th'one' [We still have the pronunciation of *one* in the words where it survives in combination, as in *alone*, *alone*—but happily this is not exactly Walker's *un*—ED]

267, 268 *Finde The Ooze*] STAUNTON (*Athenaeum*, 14 June, 1873) This should possibly be 'fine the ooze.' To sound the bottom and clear the ooze, or floating scum, may be needful operations in seeking harborage on a strange coast, but what can be meant by 'find the ooze?' The passage, however, is altogether ambiguous; even after these changes [that have been proposed] it sadly wants explication.

268 *thy sluggish care*] Warburton All those who know anything of good writing will agree that our Author must have wrote 'thy sluggish *Carrack*' [In Beaumont and Fletcher's *The Captain*, I, 1, Frank (a woman) says of a suitor, 'Let him venture In some decay'd *Crare* of his own' Whereon SYMPSON has this note '*Crare* here signifies just what *Carack* does, being the name of a trading vessel then, tho' I believe at this time 'tis entirely disused' In the *Addenda* to the volume Sympson refers to Warburton's emendation '*Carrack*' in the present passage, and says that it 'certainly continues and compleats the metaphor, but we may come much nearer the traces of the letters by reading "thy sluggish *Crare*"' It has been supposed that whatever credit attaches to the suggestion of *crare* is, in reality, due to Capell, who gives the word in his *Glossary* as of this present passage But Capell's *Glossary* was published on the 3rd of March, 1779, and Sympson's edition of Beaumont & Fletcher in 1750 Moreover, Capell admired HEATH, and not infrequently quotes him; and Heath refers with approval to Sympson's emendation, *crare*—MURRAY (*N E D*, s v *crayer* Adopted from Old French, in mediæval Latin *cratera*). A small trading vessel [Present passage quoted]—CAPELL's text reads thus 'O Melancholy! Who ever yet could sound thy bottom? find The ooze? or shew what coast thou, sluggish care, Might'st easi'est harbour in?' And his own note thereon, thus 'The editor, who has no other object in view but

Might'st easilest harbour in    Thou blessed thing,

269

269 *Might'st easilest* *Might easil'st*    269 *in* *in'* Rowe 11 *in'* Rowe 1  
 F<sub>2</sub>F<sub>3</sub> *Might eas'lest* Pope, + *Might'st*    et cet  
*easil'est* Cap *Might easil'st* F<sub>4</sub> et cet    *thing,* *thing'* Pope et seq

that of doing his author all possible justice, will never be tender of owning that he has erred in his judgement so soon as he has made the discovery. When the correction was made in this period, [that is, when the changes from the original text were made in his published text—Ed], it appeared the fittest and easiest that the place would admit of. “*Might'st*,” a reading of the First and best Folio, pointed plain to a vocative, after which the leading word “*care*” seem'd no longer exceptionable, changes being made in “*thou*” and “*to*,” which may be often seen put by mistake for the very words which they are now chang'd to. Such was the reasoning that gave birth to the present correction, but its foundation is wrong. “*Might'st*” is more probably a compositor's blunder, who fetch'd it from the line underneath, and made another in “*care*,” where his copy had “*crare*,” an uncommon word of which he knew not the meaning, admitting it, all other emendation is needless and even hurtful, for the metaphor is much more entire by reading —“or shew what coast thy sluggish *crare* Might easil'est harbour in”” This reading was adopted by RANN, except for ‘*easil'est*’ he has ‘*easilest*’ The CAMBRIDGE EDITORS tell us that ‘in Capell's copy of his own edition he has altered these lines in MS, only, however, in changing ‘or shew’ to ‘to shew’—Dr DODD (quoted by Eccles) I can by no means think that *carrack* is our Author's word, a much more natural word (was there need of alteration) perhaps many readers would have thought *bark*, yet that nor any other seems necessary to the sense and beauty of the passage ‘Oh, melancholy (thou deep sea), who ever yet could sound thy bottom? who ever yet could find the ooze, to shew what coast they sluggish “*care*” (or charge) might easilest harbour in?’ Melancholy is represented to us under the allegory of a deep sea, and the grief or affliction that occasions the falling into *melancholy* is beautifully supposed, its sluggish *care*, its burden or charge sailing over that sea, and seeking some harbour to land, *care*, to get free from the waters of melancholy which the Poet, by a beautiful interrogation, acquaints us, cannot be done, when once *sorrow* embarks, and grief launches her *heavy-laden* vessel in the ocean of *melancholy*, no bottom is to be found, no harbour to be made, no deliverance to be obtained from this fathomless and boundless sea. This appears to me the true and, I think, exquisitely fine sense of the passage—HERR (p 141) We apprehend that *cave* should be substituted for ‘*care*,’ and that the words in the line need readjustment, thus ‘find The coast, to show what *cave* thy sluggish ooze Might'st easilest harbour in’—THISELTON (p 39) Belarius's thought is, how powerless the most friendly well wisher is to put one who is suffering from Melancholy in the way of getting rid of the clogging load of *care* ‘To sound the bottom’ seems to be a stock phrase. The conjecture *crare* for ‘*care*’ is a very irritating one, and owes its acceptance, I believe, to the fact that *crare* is an obsolete word, and, therefore, lends some apparent excuse for the—as I think—gratuitous boggling over the interpretation of a passage which is, in reality, as clear as the noonday—DOWDEN I have removed the note of interrogation from ‘bottom’ to the end of the sentence, have accepted ‘*Might*’ of F<sub>2</sub> for ‘*Might'st*’ of F<sub>4</sub>, and the emendation *crare*. The meaning is Who can cast the lead so deep as to touch the dull bottom of the sea of melancholy, and so find the way to a harbour of the craft that sails

Ioue knowes what man thou might'ft haue made · but I, 270  
 Thou dyed'ft a moft rare Boy, of Melancholly.  
 How found you him ?

*Brui.* Starke, as you fee  
 Thus fmiling, as fome Fly had tickled flumber, 274

270 *but I,*] *but ah!* Rowe u, Pope,  
 Theob Han Warb Cap Var '73, Sta  
 Huds *but, aye!* Nicholson ap Cam  
*but ay!* Ing!

271 *dyed'ft*] Ff *dy'st* Var '73  
*dy'dst* or *diedst* Rowe, Steev et cet  
*moft*] *more* F<sub>3</sub>F<sub>4</sub>, Rowe 1

271 *Melancholly*] *melancholy!* Pope,  
 Theob Warb Johns Cap Varr Mal  
 Steev Varr Knt, Dyce

272 *How*] *Tell me, how* Han  
 274 *flumber,*] *slumber,* Theob 1  
*slumber!* Theob u, Warb

upon this sea and is its proper voyager? Melancholy is not compared to a sea  
 'and' a crare, the crare is called 'thy crare,' as we might say 'O sky, thy stars'

270 *what man*] For the omission of *a* after 'what,' in the sense of 'what  
 kind of,' see ABBOTT, § 86

270 *but I*] TYRWHITT That is, 'Jove knows, what man thou might'st have  
 made, but I *know*, thou died'st,' etc.—MALONE I believe 'but *ah!*' to be the true  
 reading *Ay* is throughout the First Folio, and in all books of that time, printed  
 instead of *ah!* Hence probably '*I*,' which was used for the affirmative particle *ay*,  
 crept into the text here—The CAMBRIDGE EDITORS record '*aye!*' as a conjecture of  
 Nicholson (presumably Dr Brinsley Nicholson)—INGLEBY thus records the same  
 conjecture '*Ay!* [*i e*, *Ah!*] Nicholson conj' [I do not know that this con-  
 jecture is anywhere to be found in print Many of Dr Nicholson's admirable  
 emendations are to be found only in his correspondence —ED]—VAUGHAN (p 490)  
 'I' was the usual way of printing 'ay' in the seventeenth century It means  
 surely Belarius says naturally, 'What a man thou wouldst have made is known  
 to God alone, but that thou died'st a most rare boy is a *matter of certainty*' [I  
 think Nicholson and Vaughan are right —ED]

274, etc Thus smiling, etc] SPEDDING (*Trans New Sh Soc*, 1874, p 29)  
 Though I think Shakespeare could at any time of his life have written a play with  
 or without songs in it, either in prose or in verse, and in either blank or rhyme,—  
 and might have been induced to do it for the good of the theatre,—I do not believe  
 that he could have been induced, after he was 40, to write either rhyme or blank,  
 resembling in metrical structure or rhythmical effect, that which he used to write  
 before he was 25, or even 30 The regular cadence and monotonous sweetness  
 had grown tiresome to his ear, his imagination and intellect had become impatient  
 of the luxuriance of beautiful words and superfluous imagery It had become a  
 necessity for him to go to the heart of the matter by a directer path, and to pro-  
 duce his effects of beauty and sweetness in another way,—a way of his own Com-  
 pare the description of a similar object in three different plays, belonging to dates  
 considerably distant from each other, the face of a beautiful woman just dead,  
 there being nothing in the character of the several speakers to explain the difference  
 1 *Rom & Jul*, second ed (1590); not in the first ed., therefore presumably written  
 between 1597 and 1599 'Death lies on her like an untimely frost Upon the fairest  
 flower of all the field' 2 *Ant & Cleop* (1608, according to Mr Fleay) 'but she  
 looks like sleep, As she would catch another Anthony In her strong toil of grace'  
 3 *Cymbeline* (date disputed, but I say one of the latest) 'Thus smiling, as some

Not as deaths dart being laugh'd at his right Cheeke 275  
 Reposing on a Cushion

*Gm.* Where?

*Ariz.* O'th'floore:

His armes thus leagu'd, I thought he slept, and put  
 My clowted Brogues from off my feete, whose rudeneffe 280  
 Answer'd my steps too lowd.

*Gm* Why, he but sleepes . 282

275	<i>Cheeke</i> ] <i>Checke</i> F <sub>2</sub>	Pope et cet
278	<i>O'th'</i> ] <i>O'the</i> Cap et seq	279 <i>slept</i> ,] <i>slept</i> , Theob Warb et
279	<i>leagu'd</i> ,] Ff, Rowe <i>leagu'd</i>	seq
Johns	<i>leagued</i> , Glo Cam <i>leagu'd</i> ,	280 <i>whose</i> ] <i>whose</i> F <sub>2</sub>

fly had tickled slumber, Not as death's dart being laughed at' The difference in the treatment in these three cases represents the progress of a great change in manner and taste, a change which could not be put on or off, like the fashion, but was a part of the man Yet none of Mr Fleay's tests seem to touch it The 'double-ending' test would place the passage in *Ant & Cleop* before that in *Rom & Jul*, and that of *Cymbeline* at the same time with it And the other tests say nothing Look again at the structure of the verse a few lines further on 'Thou shalt not lack,' etc, down to 'Outsweetened not thy breath' Here by 'the double-ending' test [lines 289 and 290] would count as indications of early composition Whereas I doubt whether you will find a single case in any of Shakespeare's undoubtedly early plays of a line of the same structure Where you find a line of ten syllables end with a word of one syllable,—that word not admitting either of emphasis or pause, but belonging by construction to the next line and forming part of its first word-group,—you have a metrical effect of which Shakespeare grew fonder as he grew older, frequently in his latest period, up to the end of his middle period, so far as I can remember, unknown

275 Not as deaths dart being laugh'd at] CAPELL (p 116) 'Being laugh'd at' means 'for I saw it laugh'd at,' and is a reason why he could not think it was the 'dart' that had struck him —ECCLES I would amend by reading '*been* laugh'd at,' that is, '*As if* some fly had *only* tickled slumber, not as *if* death's dart had been laughed at'—VAUGHAN (p 490) proposes the same emendation, with the explanation that 'had' is to be carried on from 'tickled' to 'being laugh'd at'

279 His armes thus leagu'd] SCHMIDT (*Lea*) defines 'leagu'd' as 'joined, folded together'—I suppose across the breast This example and this use of the verb seems to have escaped both WHITNEY (*Century Dict*) and MURRAY (*N. E. D.*)

280 clowted Brogues] A 'brogue,' according to MURRAY (*N. E. D.*), is 'a rude kind of shoe, generally made of untanned hide, worn by the inhabitants of the wilder parts of Ireland and the Scotch Highlands' And a 'clowted brogue,' by the same authority, is a 'shoe having the sole protected with iron plates or studded with large-headed nails (it may also mean a patched shoe)' In both definitions the present example is quoted

282 Why, he but sleepes] STEEVENS I cannot forbear to introduce a passage somewhat like this, from Webster's *White Devil*, or *Vittoria Corombona*, 1612, on account of its singular beauty '*Brachiano*. O thou soft natural death, that art joint-twin To sweetest slumber! no rough-bearded comet Stares on thy

If he be gone, hee'l make his Graue, a Bed . 283  
 With Female Faynes will his Tombe be haunted,  
 And Wormes will not come to thee. 285  
*Arui.* With fayrest Flowers

285 *to thee*] *near thee* Pope, Theob Warb *near him* Han *there* Cap *to him*  
 Ran *to them* Sing *thither* Anon ap Cam

mild departure, the dull owl Beats not against thy casement, the hoarse wolf Scents not thy carrion pity winds thy corse, Whilst horror waits on princes'—[p 129, ed Dyce Brachiano, be it remembered, was dying of poison and is contrasting his own frightful agony with the peacefulness of a natural death—ED]

283 *hee'l make his Graue, a Bed*] VAUGHAN (p 491) That is, 'If he be really dead, yet his personal punty will keep his body from corruption, and so convert his grave into a mere couch' Shakespeare here adopts (perhaps not improperly) into the heathen creed of the Britons the medieval and Catholic theory that perfect virginal integrity of mind and body during life saves the corpse from its natural decay after death [It is so arrogant to say what Shakespeare did or did not think, that it is impossible to deny Vaughan's interpretation Yet the humble inquirer might perhaps modestly ask whether or not it is in accordance with the 'Catholic theory' that Fidele's bed should be haunted by 'female faeries'?—ED]

285 *will not come to thee*] This change of persons after 'he,' 'he,' 'he'l,' 'his,' has induced the belief that 'thee' is a corruption, and the *Text Notes* display the result—MALONE, however, justifies it for the same reason that we accept the change of person in 'Eunphile, Thou was't their nurse, they took thee for their mother And every day do honour to her grave'—III, in, 112 There is a similar change in 'Remain thou heere, while sense can keep it on'—I, ii, 58 Also in, 'You married ones than *themselves*,' V, i, 6—VAUGHAN (p 491) asserts that "'To thee" admits of no justification' Is it then beyond the reach of imagination that Guiderius addresses the first lines, almost appealingly, to his father and brother, and then, casting his eyes down on the lovely lifeless form, breaks into an apostrophe to it? I had written this note before I discovered that the COWDEN-CLARKES had given the same interpretation more exquisitely 'Guiderius replies to his brother's remark that Fidele's looking but as if asleep, and continues speaking of the gentle lad in the third person, until, looking upon the beautiful form that lies apparently dead before him, a sense of its loveliness and his own impassioned regret at having to consign it to the grave, comes full upon him, and he ends with addressing it, rather than speaking of it'—DOWDEN, also, has a note to the same effect 'Guiderius,' he says, 'growing more impassioned as he speaks, passes into an address to Fidele' It is purely an antagonism to the dogmatic, Warburtonian assertion of Vaughan that induces me to retain my own note Dowden adds the conjecture 'Possibly, the speech of Arviragus should take up that of Guiderius, and begin with "And worms," etc'—SINGER upholds his reading with the remark that 'where faeries resort, it was held that no noxious creature would be found It appears that *the*', as it was usual to write and print *them*, has been mistaken for "thee"'—ED

286 *fayrest*] WALKER (*Vers*, p 170) I think we should write *fair'st* [It is not easy to detect what is acquired by this abbreviation other than the formation of an ill-sounding word, which, if heard from the stage, would be mistaken for an Elizabethan pronunciation of *first* Possibly Walker held that *fair* should be



Whil'st Sommer lasts, and I live heere, *Fidèle*, 287  
 Ile sweeten thy sad graue thou shalt not lacke  
 The Flower that's like thy face Pale-Primrose, nor  
 The azur'd Hare-bell, like thy Veines no, nor 290  
 The leafe of Eglantine, whom not to slander,

287 Whil'st] Ff 'Whilst Theob n	290 azur'd] azure Huds
(misprint), Warb	291 The leafe of] The leafy Coll n,
288 graue] grave Pope, +	III (MS)
289 face] face, Rowe et seq	whom] which Pope, + who
Pale-Primrose.] Ff pale prim-	Eccles conj, Ktly, Huds
rose, Pope, Han Sta Glo Cam Ingl	slander.] F <sub>3</sub> F <sub>4</sub> slander F <sub>2</sub>
pale primrose, Rowe et cet	slander't Han Eccles

always pronounced as a disyllable, *fazz*, *fāzest* would consequently become a trisyllable, and unbefitting the line It is not easy to resist the suspicion that at times Walker was wanton in his zeal for absolute prosody, for which he was willing to pay at the price of a slovenly pronunciation —Ed

287 Whil'st] As a proof of Warburton's confidence in the excellence of the text in Theobald's ed n, note how slavishly he follows it, even to retaining its misprints See *Text Notes* Again in 'door pickaxes' in line 479 —Ed

287 Whil'st Sommer lasts] STEEVENS So in *Pericles* 'Marina No, I will rob Tellus of her weed To strew thy green with flowers the yellows, blues, The purple violets, and margolds, Shall, as a carpet, hang upon thy grave, While summer days do last' —IV, 1, 17

289 face.] THISELTON The full stop after 'face' should probably be a colon, [for the reason] that the semi-colon and colon are used where what follows is of the nature of an explanation, or of an extension, of what precedes The mistake was no doubt helped by the initial capital in 'Pale-Primrose' —PORTER-CLARKE The sense being understood, the full stop in the Folio may convey a suggestion as to the way the line may be effectively spoken, that is, with a drop of the voice after 'face,' and a slight pause, bringing out more prominently 'Pale-Primrose,' etc

289 Primrose] See I, vi, 98

290 Hare-bell] ELLACOMBE This is undoubtedly the Wild Hyacinth (*Scilla nutans*), though we must bear in mind that the name is applied differently in various parts of the island, thus 'the Harebell of Scotch writers is the Campanula, and the Bluebell, so celebrated in Scotch song, is the wild Hyacinth or Scilla, while in England the same names are used conversely, the Campanula being the Bluebell, and the Wild Hyacinth the Harebell' —(Poets' Pleasaunce) —but this will apply only in poetry, in ordinary language, at least in the south of England, the Wild Hyacinth is the Bluebell, and is the plant referred to by Shakespeare as the Harebell —MURRAY (*N E D*). Perhaps from growing in places frequented by hares

291 Eglantine] ELLACOMBE There can be no doubt that the Eglantine in Shakespeare's time was the Sweet Briar,—his notice of the sweet leaf makes it certain In the earlier poets the name seems to have been given to any wild Rose, and Milton certainly did not consider the Eglantine and the Sweet Briar to be identical He says 'Through the sweet-briar or the vine, Or the twisted eglantine' —*L'Allegro*, 47, 48 But Milton's knowledge of flowers was very limited It was the emblem of pleasure mixed with pain—'Sweet is the Eglantine, but pricketh

Out-sweetned not thy breath : the Raddocke would 292  
 With Charitable bill (Oh bill fore shaming  
 Thofe rich-left-heyres, that let their Fathers lye  
 Without a Monument) bring thee all this, 295

292 Out-sweetned] Out sweetned F<sub>4</sub> 293 fore shaming] sure-shaming  
 Out-sweetn'd Rowe et seq (subs) Theob u et seq foreshaming or for-  
 breath] breath Pope, + shaming Walker  
 Raddocke] F<sub>2</sub> Raddock F<sub>2</sub>F<sub>3</sub>, 294 rich-left-heyres] F<sub>2</sub>F<sub>3</sub> (heires F<sub>3</sub>)  
 Rowe, Pope, Theob Warb Cap rich-left-heyres F<sub>4</sub> rich-left heires Rowe  
 ruddock Han et cet 295 thus,] thus, Theob Warb et seq

sore'—Spenser, *Sonnet*, xxvi, and so its names pronounced it to be, it was either the Sweet Brier, or it was Eglantine, the thorny plant (French, *aglantier*)

291, 292 whom not to slander, Out-sweetned not thy breath] ABBOTT (§ 246) The relative is here attracted to a subsequent implied object That is, 'the leaf which, not to slander it, would not out-sweeten,' etc [See this same section for other examples of the omission of the relative and attraction of the antecedent]

292 Raddocke] WILLUGHBY (p 219) The Robin-red-breast or Ruddock, *Rubecula sive Erithacus*, Aldrov, is so well known in almost all countries that it needs no long description In Winter-time to seek food it enters into houses with much confidence, being a very bold bird, sociable and familiar with man In the Summer-time (as Turner saith) when there is plenty of food in the Woods, and it is not pinched with cold, it withdraws itself with its Brood into the most desert places—STEEVENS The office of covering the dead is ascribed to the ruddock by Drayton, in his poem called *The Owl* 'Covering with moss the deads unclosed eye, The little red-breast teacheth charitie' See also Luptons' *Thousand Notable Things*, b i p 10 (1576?) —HALLIWELL gives this extract from Lupton 'A Robbyn read breast fynding the dead body of a man or woman, wyll cover the face of the same with mosse, and, as some holdes opinion, he wyld cover also the whole body'—FARMER Compare Webster, *Vittoria Corombona* 'Call for the robin-red-breast and the wren, Since o'er shady boughs they hover, And with leaves and flowers do cover The friendless bodies of unbured men Call unto his funeral dole The ant, the field-mouse, and the mole, To rear him hillocks that shall keep him warm, And (when gay tombs are robb'd) Sustain no harm, But keep the wolf far hence, that's foe to men, For with his nails they'll dig them up again'—[p 146, ed Dyce] —PERCY Is this an allusion to the 'Babes in the Wood,' or was the notion of the red-breast covering dead bodies general before the writing of that ballad?

293 With Charitable bill] THISELTON It is interesting to find Geffray Mynshull reflecting this passage before the First Folio was printed 'Robin-red-breasts that bring straws in their charitable bills to cover the dead'—*Essayes and Characters of a Prison and Prisoners*, Tait's Reprint, p 46

293-295 (Oh bill sore shaming a Monument)] Whoever believes that Shakespeare wrote these utterly irrelevant lines, possibly containing a local allusion, and, at this solemn moment, put them in the mouth of a youth who had never seen anything of the world and had never wing'd from view o'th'nest,—whoever believes this, will believe anything —ED

Yea, and furr'd Mosse besides. When Flowres are none 296  
To winter-ground thy Coarse——

296 *besides* When] *besides, when*  
Theob et seq

*nonel ncne* F<sub>2</sub>

297 To winter-ground] To winter  
ground F<sub>4</sub> To winter-gown Theob 1,  
Han Warb Cap Those winter-gown  
Theob 11 To winterground Johns To  
winter-green Douce, Verplanck conj To

*winter-guard* Coll 11, 111 (MS), Huds  
To weather-fend Bailey To winter-  
grace Kinnear To round thy wither'd  
Sprengel To twine around Ingl conj  
To wind around Ingl and Elze conj  
297 *Coarse*——] Ff, Rowe, Pope  
*coarse*——Theob Han Warb Johns  
*coise* Cap et cet

296 furr'd Mosse besides When Flowres are none] HUNTER (11, 299), referring to the full stop after 'besides,' remarks 'Now can anything be more certain than that this [punctuation] gives us the most clear and beautiful meaning? Arviragus says what he will do in the summer season, when flowers are abundant, and having finished what on this head he meant to say, he is proceeding to describe what should be done to the grave in winter, when he is interrupted by Guiderius, and breaks off his discourse abruptly' [I think Hunter's interpretation is emphatically just. It includes naturally the unusually long dash after 'Coarse,' indicating an interruption. THEOBALD and CAPELL are responsible for leading astray all subsequent followers—ED.]

297 To winter-ground] WARBURTON The epithet 'furr'd' to 'moss' directs us plainly to another reading 'To winter-gown thy coarse,' *i e*, the summer habit shall be a light gown of flowers, thy winter habit a good warm 'furr'd gown' of 'moss'—WALKER (*Crit*, 1, 141) accepts (or is it dons?) Warburton's gown 'Or,' he says, 'indeed *gowne* may have been written in the MS *gownd*, as the final *e* is often printed *d* in the Folio'—STEEVENS I have no doubt that [Warburton's] rejected word was Shakespeare's, since the protection of the dead, and not their ornament, was what he meant to express. To 'winter-ground' a plant is to protect it from the inclemency of the winter season by straw, etc., laid over it. This precaution is commonly taken in respect of tender trees or flowers, such as Arviragus, who loved Fidele, represents her to be—COLLIER (ed 11) 'To winter-guard' is a welcome emendation of the MS. The fact turns out to be that 'ground' was merely a misprint for *guard*, two words readily mistaken when written at all carelessly. Nothing can be more appropriate than the compound *winter-guard*, and it must be accepted by all who, having taste and judgement, are not bigoted to bygone blunders—ABBOTT (§ 435) 'To winter-ground' is, perhaps, 'to inter during winter' So 'to winter-rig' is said (Halliwell) to mean 'to fallow land during winter'—HUDSON 'Winter-ground' does not tell its own meaning, and as it is not met with elsewhere, we have no means of explaining it. Two other good corrections have been proposed by Warburton and Verplanck; [Douce anticipated Verplanck] I find it not easy to choose between the three—W W LLOYD (*N & Q*, VII, i, 285, 1886) Collier's MS gives the right word, but Collier gives a wrong explanation 'Protection' was not the purpose of the flowers, but graceful decoration. *Guard* here is used in the sense of enriched trimmings or borders, as so frequently in Shakespeare 'Give him a livery more guarded than his fellows,' *Mer of Ven*, 'To guard a title that was rich before, To gild refined gold, to paint the lily'—King John. The epithet 'furr'd,' given to moss, and so expressive of its thick close growth, is allusive to the fur trimmings of winter clothes—BR. NICHOLSON (*Ingleby, Rev ed*):

*Gu.* Prythee haue done, 298  
 And do not play in Wench-like words with that  
 Which is so ferious. Let vs bury him, 300  
 And not protract with admiration, what  
 Is now due debt. To'th'graue  
*Arui.* Say, where fhall's lay him ? 303

298 *Prythee*] F<sub>2</sub> *Prethee* F<sub>3</sub>F<sub>4</sub> 302 *To'th'*] F<sub>2</sub> *To th'* F<sub>3</sub>F<sub>4</sub>, Rowe,  
*Pr'ythee* Pope + *To the* Cap et seq  
*done,*] *done*, Theob Warb et seq 303 *where*] *where's* F<sub>3</sub>

That is, to winter-floor, to floor it in winter when there were no flowers—DEIGHTON Steevens gives, no authority for his statement, and no other instance of the word has been discovered. Probably it is one of Shakespeare's coinages—THISELTON (p. 40). It is probably better to accept Steevens's explanation,—even if a mere guess,—than to alter the text. Douce's excellent conjecture is worthy of mention, as it is not unsupported by the *ductus hierarum*. [Is not Thiselton's conclusion the wisest? Even if Steevens's explanation be mere guesswork (as is most likely), is it not better to accept it than desert the Folio, which would be simply exchanging one guess for another? Of all the emendations, however, I prefer Collier's *guard*, with Lloyd's interpretation of it—ED.]

299 *Wench-like words*] BATHURST (p. 136). Shakespeare criticises the kind of words and turn of thought, or, at least, the application of it, which he himself so often adopts—RUSKIN (vol. iv, p. 388). So far as nature had influence over the early training of [Shakespeare], it was essential to his perfectness that the nature should be quiet. No mountain passions were to be allowed him. Inflict upon him but one pang of the monastic conscience, cast upon him but one cloud of the mountain gloom, and his serenity had been gone for ever—his equity—his infinity. You would have made another Dante of him. Shakespeare could be allowed no mountains, nay, not even any supreme natural beauty. He had to be left with his kingcups and clover—pansies—the passing clouds—the Avon's flow—and the undulating hills and woods of Warwick, nay, he was not to love even these in any exceeding measure, lest it might make him in the least overrate their power upon the strong, full-fledged minds of men. He makes the quarrelling fairies concerned about them, poor lost Ophelia find some comfort in them, fearful, fair, wise-hearted Perdita trust the speaking of her good will and good hostess-ship to them, and one of the brothers of Imogen confide his sorrow to them—rebuked instantly by his brother for 'wench-like words', but any thought of them in his mighty men I do not find, it is not usually in the nature of such men, and if he had loved the flowers the *least* better himself, he would assuredly have been offended at this, and given a botanical turn of mind to Cæsar or Othello.

301, 302 *And not protract due debt*] CAPELL (p. 116). That is, protract payment of a debt that is now due.

301 *admiration*] SCHMIDT (*Lex*). Wonder mingled with veneration—DOWDEN. Perhaps used in modern sense, with something also of the sense of *wonder*.

303 *where shall's lay him*] ABBOTT (§ 215). 'Shall,' originally meaning necessity or obligation, and therefore not denoting an *action* on the part of the subject, was used in the south of England as an impersonal verb. (Compare Latin

*Gul.* By good *Euriphile*, our Mother

*Arui.* Bee't fo :

305

And let vs (*Polidore*) though now our voyces  
Haue got the mannish cracke, fing him to'th'ground  
As once to our Mother · vse like note, and words,  
Saue that *Euriphile*, must be *Fidele*.

*Gul.* *Cadwall*,

310

I cannot fing . Ile weepe, and word it with thee ;  
For Notes of sorrow, out of tune, are worfe  
Then Priests, and Phanes that lye.

*Arui.* Wee'l speake it then.

*Bel.* Great greefes I see med'cine the lesse For *Cloten* 315

307 *to'th'* to the Cap et seq

308 *to our* our Pope et seq

311 *thee,* thee, Ff, Rowe

312, 313 Mnemonic Warb

313 *Phanes* Vanes Ff, Rowe *fan*es

Pope et seq

315 *med'cine* medicine Cap et seq

*lesse* ] *lefs*, F<sub>2</sub>F<sub>3</sub> *lefs* F<sub>4</sub>, Rowe, +

and Greek ) So Chaucer, '*us* oughte,' and we also find '*as us wol,*' & c., '*as it is pleasing to us*' See also, '*Shall's have a play of this*'—V, v, 265 —WHITE (ed ii) It is recklessly used instead of *shall we*, for rhythm's sake —WYATT I think it more likely to be an irregular extension of the familiar usage after transitive verbs, as in '*Let's*' for '*Let us*.'

304 By good *Euriphile*, our Mother] Is this a passing hint that we must take as a revelation of the outlandish manners of the two youths that they speak of their mother by her first name, and patronisingly call her 'good'?—Ed

308 As once to our Mother] DOWDEN This may be right, '*as once we sang to our mother*'

309 *Euriphile*, must be *Fidele*] HUDSON Yet neither name occurs in the dirge A discrepancy for which it is not easy to account

312, 313 For Notes of sorrow . . . Phanes that lye] BOWDEN (p 369) A few lines before Guiderius refused to sing because his voice was choked [*qu* cracked?], he would only say the dirge, it would be profanation to sing it out of tune It is impossible to suppose that Shakespeare really held that the singing of a *Miserere* a trifle too sharp was worse than a hypocritical priesthood and a false religion Read ironically the text means, '*You talk of lying priests and their lying temples, I hold your vile psalm singing to be ten times worse*' [Be it remembered that Bowden's book, mainly the composition of the lamented Simpson, is devoted to proving that Shakespeare was not in sympathy with the Protestant movement of the day In the present instance I am thoroughly in accord with Bowden as far as concerns the impossibility of Shakespeare's ever having expressed in any circumstances so false and puerile a sentiment as that a broken heart must lament with strict attention to solmisation or else be hypocritical, but I go further, and believe it utterly impossible that Shakespeare could ever have put such a sentiment into the mouth of an innocent stripling, who was yet in his salad days and had never left his mountain side. It is the irreconcilable falseness to character which, of itself alone, is sufficient to condemn these lines as spurious —Ed ]

315 Great greefes I see med'cine the lesse] MALONE Thus also, '*a touch*

Is quite forgot. He was a Queenes Sonne, Boyes, 316  
 And though he came our Enemy, remember  
 He was paid for that though meane, and mighty rotting  
 Together haue one duft, yet Reuerence  
 (That Angell of the world) doth make distinction 320  
 Of place 'twene high, and low Our Foe was Princely,  
 And though you tooke his life, as being our Foe,  
 Yet bury him, as a Prince.

*Gul.* Pray you fetch him hither,  
*Thersites* body is as good as *Ajax*, 325  
 When neyther are aliue.

*Arui* If you'l go fetch him, 327

316 <i>Boyes,</i> ] <i>boys</i> , Cap et seq	321 'twene] 'twixt Ff, Rowe, +, Cap
317 <i>came</i> ] 'came Ingl	Varr Ran
318 <i>He was</i> ] <i>Was</i> Pope, Theob He	<i>Princely,</i> ] Ff, Rowe, +, Coll
<i>has</i> Han Warb Cap He's Walker,	<i>princely</i> , Cap et cet
Huds	322 <i>you</i> ] <i>thee</i> Ff, Rowe, Om Pope, +
<i>though</i> ] <i>thou</i> Ff, The Rowe,	325 <i>Thersites Ajax</i> ] Ff, Rowe, Pope
Pope, Theob Han Warb <i>tho'</i> Johns	<i>Thersites' Ajax</i> Han Dyce, Ktly,
319 <i>duft,</i> ] Ff, Rowe, Johns Coll	Glo Coll m, Cam <i>Thersites' Ajax</i>
Glo Cam <i>dust</i> , Pope et cet	Theob et cet
320 <i>Thal</i> ] <i>The</i> Rowe n, Pope, Han	326 <i>are</i> ] <i>are are</i> F, is Coll MS

more rare subdues all pangs, all fears '—I, II, 82 Again in *Lear*, 'But where the greater malady is fix'd The lesser is scarce felt'—III, IV, 8

316 He was a Queenes Sonne] CHARLES WORDSWORTH (p 83) When Jezebel,—whose character has been compared not maptly to that of Lady Macbeth,—had been thrown out of the window, and so killed, by the command of Jehu, he first trod her under foot, but afterwards, 'when he came in, and had eat and drunk,' he said 'Go see now this cursed woman, and bury her for she is a king's daughter'—2 *Kings*, ix, 34 This command not improbably suggested to Shakespeare this speech, which he has put into the mouth of Belarius

318. He was paid for that] SCHMIDT (*Lex.*, s v 4 Trans c) To requite, to reward or punish—JOHNSON—Hanmer reads *has*, rather plausibly than rightly

319, 320 Reuerence (That Angell of the world), etc] JOHNSON 'Reverence,' or due regard to subordination, is the power that keeps peace and order in the world—DEIGHTON, Yet the spirit of respect for one's betters, that divinely sent messenger from God to men, makes distinction between those of high and low birth—DOWDEN Is this merely the praise of reverence as divinely sent? Or does Shakespeare think of the angels severing hereafter those who are to go above from those who must go below, and does he mean that in the present world reverence acts as a dividing angel? Ulysses, in *Tro & Cress*, in a remarkable passage (I, III, 83) justifies distinctions of rank, and dwells on their importance in society.

324. Pray you] WALKER (*Crit*, I, 77) would read 'Pray' See IV, II, 19, above

326. neyther are] For 'neither' as a plural pronoun, see ABBOTT, § 12

Wee'l fay our Song the whil't Brother begin 328

*Gwi* Nay *Cadwall*, we must lay his head to th'Eaft,  
My Father hath a reason for't. 330

*Arui.* 'Tis true

*Gwi* Come on then, and remoue him

*Arui.* So, begin.

## SONG

*Guid.* *Feare no more the heate o'th' Sun,* 335  
*Nor the furious Winters rages,*

328 <i>whil't</i> ]	Ff	<i>whilst</i>	Rowe, +	<i>Begin</i>	Coll Dyce, Glo Cam (subs)
<i>whilst</i>	Johns et seq			<i>So,—Begin</i>	Cap et cet
	[Ext Bel Han			335–350	Mnemonic Pope
329 <i>th'Eaft,</i> ]	Ff, Rowe	<i>th'east,</i>		335	o'th'] of the Cap o'the Var '73
Pope, +	<i>the east,</i>	Cap et seq		et seq	
333 <i>So, begin</i> ]	Ff, Rowe	<i>So —</i>		336	rages,] rages, Pope et seq

329 lay his head to th'Eaft] WYATT The Christian custom of burial is to lay the head to the *west* and the feet to the east, 'so at the second coming of the Son of Man the dead might rise and face him in the general resurrection' (Lee's *Glossary of Liturgical and Ecclesiastical Terms*, p 62) In reversing this position, Shakespeare may have no other intention than to suit the pre-Christian period of his play But it is at least possible that he was aware of the Classical (and Celtic) myth which located the 'Earthly Paradise' in the Fortunate Islands (Avalon), across the western ocean, and which gave rise to the custom of burying the dead with their faces set thitherwards (See Tylor's *Primitive Culture*, II, 48, 442, and Baring Gould's *Curious Myths of the Middle Ages*)—F C CONYBEARE (*Enc Brit*, 11th ed., s v *Funeral Rites*, p 331) The legend is that Christ was buried with his head to the West, and the Church follows the custom, more ancient than itself, of laying the dead looking to the East, because that is the attitude of prayer, and because at the last trump they will hurry eastward So in Eusebius (*His Eccl*, 420, 19) a martyr explains to his pagan judge that the heavenly Jerusalem, the fatherland of the pious, lay exactly in the East, at the rising place of the sun

334 Song] WHITE (*Sh Scholar*, 466) Can any one familiar with the cast of Shakespeare's thought, the turn of his expression, and the rhythm of his verse, believe that this Song is his? It could not be at once tamer, more pretentious, or more unsuited to the characters than it is What did Guiderius or Arviragus, bred from infancy in the forest, know about 'chimney sweepers'? How foreign to their characters to philosophize on 'the sceptre, learning, *physick*'! Will anybody believe that Shakespeare, after he was out of Stratford Grammar School, or before, wrote such a couplet, as 'All lovers young, all lovers must Consign to thee and come to dust'? Has he throughout his works given us reason to suspect him, on any evidence short of his own hand and seal, of making these two lads, burying their adopted stripling brother by the mouth of their cave in the primeval forest, close their dirge with such a wish as, 'Quiet consummation have, And renowned be thy grave'? The lines are the production of some clumsy prentice of the muse [These remarks White repeated in his edition]—HALLIWELL This truly beautiful dirge may safely be left to its own influences, yet it may be worthy of note how exquisitely the fears dissipated by the hand of Death are made to harmonize with the

Thou thy worldly task hast don, 337  
 Home art gon, and tane thy wages.  
 Golden Lads, and Girles all must,  
 As Chimney-Sweepers come to dust. 340  
 Arui. Feare no more the frowne o'th' Great,

338	tane] take F <sub>3</sub> F <sub>4</sub> , Rowe	340	Chimney-Sweepers] Chimney
	wages] wages, Cap et seq		Sweepers Rowe n, Theob Warb
339	Golden] Both golden Johns Var		Johns
'73, '78	Both Golden Var '85 Ran	341	o'th'] F <sub>2</sub> F <sub>4</sub> , Rowe, + oth F <sub>3</sub>
	Girles all] lasses Coll MS		o'the Cap et seq

character of the wild district in which the speakers were then living [In *Shakespeareana*, vol v, p 196, will be found a translation of this Song, into Latin, by GOLDWIN SMITH In 1759 WILLIAM HAWKINS, Late Fellow of Pembroke College, and Professor of Poetry in the University of Oxford, 'new-constructed this Tragedy,' as we learn from his *Preface*, by 'enlarging and improving some of the original parts' (The Italics are Hawkins's) Under this improvement we have the following version of this song 'Fear no more the heat o'th'sun, Nor the furious winter's blast,' Thou thy worldly task hast done, And the dream of life is past Golden lads and girls all must Follow thee, and come to dust Fear no more the frown o'th'great, Death doth mock the tyrant foe, Happiest is the early fate, Misery with time doth grow Monarchs, sages, peasants must Follow thee, and come to dust' Of these two stanzas, the first only was adopted in their versions by Garrick and Kemble —Ed ]

339 Golden Lads, etc ] In some thoughtless moment, I fear it cannot be otherwise designated, Dr JOHNSON prefixed to this line the word 'Both,' reading, 'Both golden lads,' etc The Cam Edd noted it as 'a misprint,' and, of course, they are right Any other intimation thereof I can, however, nowhere find in any list of Errata, Corrigenda, or Addenda in subsequent volumes And it is a 'misprint' that is continued in the two following *Variorums* Furthermore, Dr Johnson reiterated it in line 345, reading, 'Both the sceptre,' etc Here the Var '73 and '78 deserted him and followed the Folio, but the Var '85 reads, 'Both, The sceptre,' etc, Dr Johnson printed, I am quite sure, from Theobald's Second Edition, it is unfortunate that, in this instance, he could not be trusted to go alone —Ed

339, 340 Golden Lads . . come to dust] STAUNTON There is something so strikingly inferior both in the thoughts and expression of the concluding couplet to each stanza of this Song, that we may fairly set them down as additions from the same hand which furnished the contemptible *masque* or *vision* that deforms the last Act —ROLFE I am inclined to agree with Staunton The poor pun in *chimney sweepers* and *dust* could hardly have been tolerated by Shakespeare in his later years, and the couplet has no natural cohesion with the preceding lines The same is true of those which end the second and third stanzas The final couplet is not so much out of place, but 'renowned' is a word out of place [Staunton judiciously draws a distinction between the stanzas and the couplets, which White does not, although the lines which White specifically condemns are only in the couplets These it is which are by a hand other than Shakespeare's, and are probably a continuation of the same trail which began with the offensive references to 'rich left heirs' and 'lying priests' The stanzas themselves are Shakespeare's very own, and in their melody and sad sweetness worthy of every exclamation of admiration which can be lavished on them —Ed ]



*Thou art past the Tirants stroake,* 342  
*Care no more to cloath and eate,*  
*To thee the Reede is as the Oake .*

*The Scepter, Learning, Physicke must,* 345  
*All follow this and come to dust.*

Guid *Feare no more the Lightning flash*

Arui *Nor th'all-dreaded Thunderstone.*

Gui *Feare not Slander, Censure rash*

Arui. *Thou hast finish'd Ioy and mone.* 350

Both. *All Louers young, all Louers must,*  
*Consigne to thee and come to dust.*

Guid. *No Exorcisor harme thee,*

Arui. *Nor no witch-craft charme thee.* 354

342 stroake,] stroke, Pope et seq	Han Warb Cap
343 eate,] eat, Pope et seq	349 Slander, Censure] slander's cen-
345 The] Both the Johns Both	sure Johns conj
The Var '85 Ran	Censure] censure, Rowe 1
346 this] Ff thee, Han Ran	rash] rash, Cap et seq
Herzberg this, Rowe et cet	350 mone] moan Cap et seq
347 Lightning flash] Ff, Rowe	352 thee] F <sub>2</sub> thee, F <sub>3</sub> F <sub>4</sub> , Rowe et
lightning-flash Pope, + lightning-	seq this Johns conj
flash, Cap et cet (subs)	353 Exorcisor] Exorcisor Ff et seq
348 all-dreaded] all dreaded Rowe 11,	353, 354 harme charme] charm
Pope, Han	harm Warb (MS, N & Q, VIII, 111,
Thunderstone] Thunder-stone	263)
F <sub>3</sub> F <sub>4</sub> , Rowe, + thunder-stone, Cap et	353, 354, 355, 356 thee] thee! Pope
seq	et seq
349 not] no Ff, Rowe, Pope, Theob,	354 Nor] And Pope, Han

345 *The Scepter, Learning, etc*] JOHNSON The Poet's sentiment seems to have been this All human excellence is equally subject to the stroke of death, neither the power of kings, nor the science of scholars, nor the art of those whose immediate study is the prolongation of life, can protect them from the final destiny of man

348 *Thunderstone*] So Othello asks 'Are there no stones in heaven But what serve for thunder?'—V, 11, 234 —DOWDEN In Conrad Gesner's *De Rerum Fossilium figuris*, Zurich, 1565, pp 62-64, thunderstones are depicted, which are obviously prehistoric stone-axes and stone-hammers

352 *Consigne to thee*] STEEVENS That is, 'to seal the same contract with thee,' i e, add their names to thine upon the register of death —MURRAY (*N E D*, s v 5 b) quotes the foregoing definition by Steevens, and also one from Johnson 'submit to the same terms with another,' but where Johnson gives it I do not know, it is not in his edition, and if in any Variorum it has escaped me, in his *Dictionary* the definition of 'consign' is 'to yield, to submit, to resign,' with the present passage as its sole illustration It is also Murray's sole illustration Under 5 a the definition of 'consign' is given by Murray 'to set one's seal, subscribe, agree to anything' and 2 *Hen IV* V, 11, 143, and *Hen V* V, 11, 326, are quoted

353 *Exorcisor*] Cotgrave '*Exorcisme* m An exorcisme, or exorcising, a

Guid. *Ghost unlaid forbear thee.* 355  
 Arui. *Nothing ill come necre thee.*  
 Both. *Quiet consumption haue,*  
*And renowned be thy graue*  
*Enter Belarius with the body of Cloten.*  
 Gu. We haue done our obseques. 360  
 Come lay him downe  
 Bel. Heere's a few Flowres, but 'bout midnight more .  
 The hearbes that haue on them cold dew o'th'night  
 Are strewings fit't for Graues vpon their Faces. 364

357 haue,] have, Cap et seq	about Ff et cet
358 And renowned] Unremoved	362 midnight] midnight, Cap et seq
Han	(subs)
graue] grave! Pope	363 o'ih'] oih F <sub>3</sub> F <sub>4</sub> o'the Cap et
SCENE VI Johns	seq
360, 361 One line, Pope et seq	364 Graues] graves — Pope et seq
360 We haue] We've Pope, +, Dyce	their Faces] Ff, Coll Dyce, Sta
u, iii	Glo Cam their faces— Rowe, +
361 [They place him beside Imogen	the face— Han their ashes Sprengel the
Coll MS	surface W W Lloyd (N & Q, VI, xii,
362 a few] few F <sub>3</sub> F <sub>4</sub>	263) sein Gesicht, 1 e, his face Hertz-
'boul] Coll Dyce, Glo Cam	berg their faces — Cap et cet

conjuring, an adjuring' Agam, '*Grimoire* A booke of coniuring, or exorcising, much in vse among Popish Priests *Mots de la Grimoire* Conjurations, exorcismes, coniuring, or exorcising tearmes'—MONCK MASON (p 335) Shakespeare invariably uses the word 'exorcisor' to express a person who can raise spirits, not one who lays them So Ligarius in *Jul Cæs* says, 'Thou like an exorcist, hast conjured up my mortified spirit'—II, 1, 323 And in 2 *Hen VI*, where Bolingbroke is about to raise a spirit, he asks Eleanor 'Will your ladyship behold and hear our exorcisms?'—I, iv, 5

357. consumption] HUDSON Probably the best comment on this is furnished by the closing prayer in the Church Burial Service 'That we, with all those who are departed in the true faith of Thy Holy Name, may have our perfect consummation and bliss, both in body and soul, in thy eternal and everlasting glory'

360 We haue done our obseques] JOHNSON For the obseques of Fidele a song was written by my unhappy friend, Mr William Collins of Chichester, a man of uncommon learning and abilities I shall give it a place at the end in honour of his memory [See *Appendix*]

364. vpon their Faces] CAPELL (p 116) But here was but one face to do it on, for that of Cloten was gone, a small impropriety (designed or undesigned, is uncertain)—HEATH (p 485) We must understand Euriphile as well as Fidele to have been buried in a cave, not under the earth, otherwise the raddock could not have brought them flowers and moss, nor could Imogen or the carcass of Cloten have been seen by passengers The flowers were, therefore, strewed on Euriphile as well as Imogen, and both of them are addressed in the line 'which we vpon you strew'—STAUNTON (*Athenæum*, 14 June, 1873) I attribute the fault in these

## [364 vpon their Faces]

lines to the compositors rather than to Shakespeare, and believe those inveterate offenders have here spoiled a very beautiful apostrophe to the supposed dead Fidele and the deceased Cloten 'Upon the earth's face You were as flowers, now wither'd, even so These,' etc [Hereupon follow justifications of 'earth's face' from *Rich III* V, iii, 3 *Hen VI* II, iii, and from Dr Donne's *Funeral Elegy on Mrs Boulstred*, where the poet, addressing Death, says 'Th'earth's face is but thy table, there are sett Plants, cattell, men, dishes for Death to eat' Hudson adopted this emendation, reading, however, 'Earth's face,' not 'the earth's face']—BR NICHOLSON (*N & Q*, VI, xii, 425, 1885) doubts that 'Cloten's body has laid in the grave side by side with Imogen' I think Dr Nicholson must have forgotten Imogen's awakening and her exclamation, 'no Bedfellow' Again, when he goes on to say that he is 'sure' that 'Come lay him down' refers to Imogen, he seems to have overlooked the reply of Arviragus, 'Bee't so,' when Guiderius says that Imogen is to be laid 'by good Eriphile' 'I had once thought,' continues Nicholson, 'of the change, "Upon *her* [the earth's] face," but now I see that the text is far better and only requires the substitution of a comma for a full stop after "faces" "Upon their faces" is "Upon the faces of these flowers that I have gathered" The speaker would say "You, Fidele, once moved upon the faces of these herbelets, but now you are withered, even so these new fresh herbelets which we strew upon you shall within a few hours wither, so soon do beauty and fragrance and youth pass away"; the frequent Biblical simile (*Ps* ciii, 15, 16) occurring to him (as it does immediately afterwards to Imogen) and in some degree being his solace'—INGLEBY (reading 'Upon their faces You were as flowers,' etc) Thus means, 'Upon the faces of the herbs you were as flowers now withered Just so, these herbelets, which we strew upon you, shall serve for flowers' Throughout the passage 'you' and 'your' consistently refer to the corpses, and 'their' and 'these' to the herbs The commentators impute to Shakespeare an oversight of their own creation 'Shall' is an extraordinary ellipsis and possibly a line is lost [Dr Ingleby's interpretation would carry more weight if he could have given us only a single reference where an author had spoken of the *face of an herb* The 'extraordinary ellipsis' after 'shall' is due to the removal of the full stop after 'Faces' In the Revised Edition by Dr Ingleby's son, Holcombe, the full stop is restored and the ellipsis is easily filled His good paraphrase is as follows 'You (addressing the bodies) were once as flowers, but now are withered, even so shall these herbelets wither, which we strew on you'—ED ]—DEIGHTON By 'upon their faces' nothing more is probably meant than on the front of their bodies, they being naturally laid on their backs, or, as we say, 'face upward'—THIELTON (p 40) 'Upon their faces' explains why such 'strewings are fit'st for Graues,' namely, because the 'cold dew o'th'night' on the herbes resembles tears on the faces of the mourners—VAUGHAN (reading 'You, were as flowers, now *wither*'). That is, 'You, who were once as flowers, now wither Even so shall wither these herbelets' [It seems to me that the punctuation of the Folio should be retained and 'Upon their Faces' is to be regarded as a direction by Belarius to the two youths, as to the strewing of the flowers Deighton's interpretation is, to me, the true one, and that 'faces' means merely the front of the body It is common enough to say that a child is 'sleeping on his face' Belarius says, 'Here's a few flowers, but 'bout midnight more', although the obseques were over, the bodies were not, therefore, interred, he afterwards says that the 'ground has them,' in the sense, I suppose, that they

You were as Flowres, now wither'd : euen so 365  
 Thefe Herbelets shall, which we vpon you strew.  
 Come on, away, apart vpon our knees  
 The ground that gaue them first, ha's them againe  
 Their pleasures here are past, so are their paine *Exeunt.*

*Imogen awakes.* 370

Yes Sir, to Milford-Hauen, which is the way ?  
 I thanke you by yond bush ? pray how farre thether ?  
 'Ods pittikins : can it be fixe mile yet ?  
 I haue gone all night 'Faith, Ile lye downe, and sleepe  
 But soft, no Bedfellow ? Oh Gods, and Goddesfes ' 375  
 Thefe Flowres are like the pleasures of the World ;  
 This bloody man the care on't I hope I dreame : 377

366 *Herbelets*] Ff, Rowe, + *herb-*  
*lets* or *herblets* Cap et cet

*strew*] Ff, Rowe, Coll Sta Glo  
*strow* Pope et cet

367 *away*] *away* Johns *away*,  
 Cap et seq

*knees*] Ff *knees*— Rowe, +  
*knees* Cap et cet

Line of asterisks here follows,  
 Ktly

369 *pleasures here are*] *pleasure here*  
 as Pope, +, Varr Ran

*are their paine*] Ff (*pain* F<sub>3</sub>F<sub>4</sub>),  
 Rowe *is their pain* Pope et seq

SCENE VI Pope, Han

371-386 Mnemonic Pope, Han

371 *Hauen*] *Hauen*, Cap et seq

372 *you*] *you*— Rowe, + *you*,  
 Cap et seq

*yond*] *yond* Cap Coll Ktly  
*yon* Var. '73 *yon* Var '78, '85, Mal

Ran Steev Varr Knt

372 *bush*?] *bush*— Pope, Han  
*thether*?] F<sub>1</sub>

373 *pittikins*] *pittikins*— Rowe, +  
*pittikins*! Cap et seq

*mule*] *miles* Var '78, '85, Mal  
 Ran Steev Varr Knt, Coll 1, 11

374 *I haue*] *I've* Pope, +, Dyce 11, 111  
*night*] *night*— Rowe, +

375 *soft*] Ff, Cap *soft*! Rowe et  
 cet

*Bedfellow*?] Ff *bedfellow*! Rowe,  
 Pope, Ktly, Glo Cam *bedfellow*

Theob Coll *bedfellow*— Warb *bedfel-*  
*low*, Johns *bedfellow* Han et cet

[Seeing the Body Rowe

376 *Thefe*] *The* Rowe 11, Pope, Han

377 *care*] *cares* Han

*I hope*] *Sure* Pope *I hope*,

Theob Warb Johns Cap Varr Mal  
 Ran Steev Varr Ktly *Hope* Vaun.

repose on the Earth, where they will gradually moulder Heath, who is too thoughtful a critic to have his opinions disregarded, seems to suppose, from line 304, that Eurphile's body was still exposed and that Imogen was placed by her side, this is hard to reconcile with Imogen's awakening by the side of Cloten's trunk This scene presents many a difficulty to the Stage Manager —Ed]

366 *strew*] DYCE (*Remarks*, p 259) Read, with other modern editors, 'strow', for a rhyme was certainly intended here as at the conclusion of the speech That transcribers were in the habit of writing 'strew' and 'strow' indifferently is beyond a doubt.

373 'Ods pittikins] MURRAY (*N E D*) OD A minced form of *God*, which came into vogue about 1600, when, to avoid the overt profanation of sacred names, many minced and disguised equivalents became prevalent 2 The possessive 'ods occurs like *God's*, *Gad's* in many asseverative or exclamatory formulæ *Pittikins*, diminutive of 'pity,' like *bodikins*.

For so I thought I was a Caue-keeper, 378  
 And Cooke to honest Creatures But 'tis not so :  
 'Twas but a bolt of nothing, shot at nothing, 380  
 Which the Braine makes of Fumes. Our very eyes,  
 Are sometimes like our Iudgements, blinde Good faith  
 I tremble still with feare · but if there be  
 Yet left in Heauen, as small a drop of pittie  
 As a Wrens eye , fear'd Gods, a part of it 385  
 The Dreame's heere still euen when I wake it is

378 *so*] *sure* Pope, Theob Han  
 Warb Cap *so*, Var '78, '85, Mal  
 Ran Steev Varr Knt *lo*' Sing

Coll II, III (MS)

379 *But*] Om Pope, Han

381 *Fumes*] Ff, Rowe, Johns Coll  
*fumes* Pope et cet

385 *eye*,] *eye*, Pope et seq  
*fear'd*] *oh* Pope, Theob Han

Warb

*Gods*,] *gods*! Rowe II, +

*a part*] F<sub>4</sub> *apart* F<sub>2</sub>F<sub>3</sub>

*of it*] *of it*! Rowe II et seq

378 For *so*] COLLIER'S MS changes 'so' to *lo* 'Rightly perhaps,' says DYCE (ed II) —VAUGHAN (p 493) 'So,' however, has a good meaning, which *sure* and *lo* spoil Imogen justifies her expectation that what she sees is a dream by observing that 'so', *i e*, 'in the same way,' she had taken herself for a cave-keeper, and that turned out a delusion Surely we should punctuate better thus [line 378, as in the text] 'And cook to honest creatures, but 'tis not so' [It seems to me that Vaughan is emphatically right in condemning Collier's *lo* 'So' refers to her hope that she had been dreaming,—then various pictures float dimly before her that she was in a cave, that she cooked for honest creatures, but it was all shadowy, and she concludes 'it is *not* so,' it cannot have happened, it was merely like an aimless arrow which the brain sometimes crystallises in a flash out of mists,—it was all a dream Thus, step by step, we mount to the agony of her heart-rending cry, 'the dream's here still'—Ed ]

378, 379 a *Caue-keeper, And Cooke to honest Creatures*] CRAIG There should probably be no stop after 'cave-keeper' Imogen means 'up to this I fancied that the people I attended on, whose cave I cared for and for whom I cooked, were honorable' [Apparently, this interpretation that the cave-keeper was not honest is derived from the words that follow 'But 'tis not so' But does not this refer to 'dreaming,' and not to the honesty of the cave-dwellers? She had just hoped that it was 'so,' that is, a dream She now says 'it was not so'—Ed ]

383 *I tremble still with feare*] ECCLES She seems, at pronouncing these words, to have risen from the ground, and stood somewhat apart from the body

384, 385 *as small a drop of pittie As a Wren's eye*] It is 'sacred pity' that 'engenders' drops in eyes (*As You Like It*, II, VII, 123), and Imogen pleads but for a drop in the smallest of eyes—Ed

386 *The Dreame's heere still euen when I wake it is*] STAUNTON (*Athenæum*, 14 June, 1873) Another of the countless instances where Shakespeare's meaning has been enfeebled or destroyed by an erroneous punctuation point 'The dream's here still, even when I wake! It is,' etc [I cannot see any improvement On the contrary, it seems to me to enfeeble the force of 'here'—Ed ]

Without me, as within me not imagin'd, felt 387  
 A headlesse man? The Garments of *Posthumus*?  
 I know the shape of's Legge this is his Hand  
 His Foote Mercuriall : his martiall Thigh 390  
 The brawnes of *Hercules* but his Iouiall face——  
 Murther in heauen? How? 'tis gone *Pisamo*,  
 All curfes madded *Hecuba* gaue the Greekes,  
 And mine to boot, be darted on thee thou  
 Conspir'd with that Irregulous duell *Cloten*, 395

387 *within me felt*] *within, felt, not*  
*imagin'd*, Cap conj 327)  
*me*] Om Vaun 391 *face——*] *face?*— Coll iii  
*imagin'd*] *imag'd* Dyce ii, conj 392 *Murther*] Fi, Rowe, Pope,  
 388 *man?*] *man'* Rowe et seq Theob Han Warb Cap Knt, Wh  
*Posthumus?*] *Posthumus'* Cap Murder Johns et cet  
 et seq *heauen?*] *heav'n'* Rowe, Pope,  
 389 *of's*] Fi, Rowe, +, Coll Dyce, Han *heaven'* Coll Sta Ktly  
 Sta Glo Cam *of his* Cap et cet *How?*] *How!*— Rowe, +, Dyce,  
*Legge*] *leg*, Rowe, + Glo Cam  
*Hand*] *hand*, Rowe, + *gone*] *gone*— Rowe, Pope i  
 390 *Mercuriall*] *Mercurial*, Rowe, *gone'* Pope ii, +  
 + *Thigh*] F<sub>2</sub>F<sub>3</sub> *thigh*, F<sub>4</sub>, Rowe, + *Pisamo*] *Pisamo!*— Rowe, +  
*thigh* Cap et seq 394 *thee*] *thee'* Rowe et seq  
 391 *brawnes*] *arms* Pope, Han 395 *Conspir'd duell*] *'Twas thou*  
*but his*] *but's* Walker (Crit, iii, *conspiring with that devil*, Pope, +  
 conj *Irregulous*] *irrelagious* Johns

390, etc His Foote Mercuriall, etc] H COLERIDGE (ii, 192) Shakespeare seldom, very seldom, repeats himself, but certainly this mythological dissection is very like Hamlet's description of his father In *Hamlet*, however, not only is the *τόπος* better made out, but the application is much more natural and forcible Here, considering that the mercurial foot, herculean brawns, etc, belong in reality to Cloten, Shakespeare's intention probably was to show how much the eyes are fools of the mind, and how completely passion makes the beauty or deformity it loves or loathes

391 *brawnes*] MURRAY (*N E D* i) Fleshy parts, muscle, especially the rounded muscle of the arm or leg

391 *Iouiall*] STEEVENS. This signifies here such a face as belongs to Jove It is frequently used in the same sense by other old dramatic writers Thus, in Heywood's *Rape of Lucrece* '*Brutus Thou Ioviall hand held up thy Scepter high, And let not,*' etc, 1630, [sig k, verso]

395 *Irregulous*] CAPELL (p 117) A word that cost the Poet some thought, is of the same derivation as *irregular*, and, in truth, of the same sense, but usage having weakened the latter, this was coined for the place, and the sense we should put in it is under no Rule or Governance—MURRAY (*N E D*) thus analyses its formation Ir + Lat *regula* rule + -ous, and gives the present as the only instance known. As a verb and participle, *irregulate* and *irregulated* are not without examples.

Hath heere cut off my Lord. To write, and read, 396  
 Be henceforth treacherous. Damn'd *Pisano*,  
 Hath with his forged Letters (damn'd *Pisano*)  
 From this most brauest vessell of the world  
 Strooke the maine top! Oh *Posthumus*, alas, 400  
 Where is thy head? where's that? Aye me! where's that?  
*Pisano* might haue kill'd thee at the heart,  
 And left this head on How should this be, *Pisano*? 403

396	Hath]	Have	Rowe	Hast	Pope	F <sub>4</sub>	Ay, me, ay, where's	Rowe 1	Ay
et seq							me, where's	Rowe 11, Theob 1,	Pope
397	<i>Pisano</i> ]	<i>Pisano</i>	Rowe	et seq			ah me, where's	Theob 11, Han	Warb
398	forged]	forg'd	F <sub>3</sub> F <sub>4</sub> ,	Rowe 1			Johns	Mal Steev Varr	Knt, Coll
400	Strooke]	F <sub>2</sub>	Strook	F <sub>3</sub>	Cap		Ktly (subs)		
Struck	F <sub>4</sub>						403	this head]	has head
	maine top]	main-top	Theob				Pope, Theob	thy head	Han Warb
Warb	et seq						Cap	Ran Dyce 11, 111, Coll 111	the
	Oh	Posthumus, alas,]	Posthu-				head	Ktly	
	mus'—O, alas,	Cap (errata),	Ran				be, <i>Pisano</i> ?	Ff, Theob	Warb
401	Aye me!	where's]	F <sub>2</sub>	Aye			be, <i>Pisano</i> !	Rowe, Pope	be? <i>Pisa-</i>
me	where's	F <sub>3</sub>	Aye me, I, where's				mo'—	Han	be? <i>Pisano</i> ?
							Cap	et cet	

396 Hath] This, immediately preceded by 'Cloten,' is a singular by attraction, like 'The voice of all the gods Make heaven drowsy with the harmony.'—*Love's Lab Lost*, IV, 111, 364 (of this ed) A plural by attraction has already occurred in the present play—I, v, 22 Such sentences present to us a melancholy alternative, we must sacrifice either our ears or our grammar Shakespeare preferred grammar as the victim I cannot believe that it would be a symptom of degeneracy if we followed his example and here retained 'hath'—ED

400 maine top] MURRAY (*N E D*) This is the Top of the mainmast, a platform just above the head of the lower mainmast Often used loosely for the *main-topgallant-masthead* [Alas, poor Imogen, in her distress, has used the term 'loosely'! Why, did not Zachary Jackson, or Andrew Becket, or Lord Chedworth assert that Imogen must have used the full nautical term?—ED]

400 Oh Posthumus, alas] CAPELL (p 117) changed the order of these words not only to 'heighten the pathos,' but also to avoid giving an accent to 'Posthumus' that does not occur elsewhere in the play But, just as *inter arma silent leges*, so in exclamations, at moments of extreme passion all ordinary rules of scansion should be silent, and, I think, that here the usual pronunciation of Posthumus should be retained—ED

401 Aye me! where's] Note in the *Text Notes* the genesis of an error In F<sub>3</sub>, the exclamation mark after 'me' is a badly battered type, and resembles an up-right bar, which the compositor of F<sub>4</sub> mistook for the first personal pronoun, and accordingly set it up as 'I,' added a comma, and thus it was all ready to be converted by Rowe into 'ay'—ED

403 And left this head on] VAUGHAN (p 495) I would read, 'And left this on' 'This' is 'thy head,' just made mention of, and therefore 'this' But the introduction of 'head' converts a proper expression into an absurdity, for 'this head' must mean the head here present

'Tis he, and *Cloten* : Malice, and Lucre in them  
 Haue laid this Woe heere Oh 'tis pregnant, pregnant! 405  
 The Drugge he gaue me, which hee faid was precious  
 And Cordiall to me, haue I not found it  
 Murd'rous to'th'Senfes? That confirms it home  
 This is *Pisano's* deede, and *Cloten* Oh! 409

404 *he, and* *he* and F<sub>3</sub>F<sub>4</sub>, Rowe, +,  
 Dyce, Sta Ktly, Glo Cam Coll in  
 Cloten.] Cloten Ff, Rowe, +  
 408 *Murd'rous* *Murd'rous* F<sub>4</sub>, *Mur-*  
*th'rous* Theob II, Warb *Murderous*  
 Coll Dyce, Sta Glo Cam *murtherous*

Wh 1  
 408 *to'th'* *to th'* F<sub>3</sub>F<sub>4</sub>, Rowe, + *to*  
*the Cap et seq*  
 409 Cloten ] F<sub>3</sub>F<sub>4</sub>, Rowe, Coll 1  
 Clotten F<sub>3</sub> *Cloten* Vaun *Cloten's*  
 Pope et cet

405 pregnant] NARES (*Gloss*) That is, ready or apt to produce The metaphorical senses of this word, by which it was applied to the productiveness of mind, genius, argument, etc., are now in general obsolete 1 Stored with information 'Our cities, institutions, and the terms For common justice, you are as pregnant in, As art or practice hath enriched any That we remember'—*Meas for Meas*, I, 1, 12 Hence the contrary, *un-pregnant* 2 Ingenious, full of art or intelligence 'Disguise, I see, thou art a wickedness Wherein the pregnant enemy [i.e., the devil] does much'—*Twel Night*, II, 1, 29, 'How pregnant sometimes his replies are!'—*Ham*, II, 1, 212 3 Apprehensive, ready to understand, rich in perceptive powers 'My master hath no voice, lady, but to your own most pregnant and vouchsafed ear'—*Twel Night*, III, 1, 100. It is marked, however, in this sense as somewhat affected, for the foolish Sir Andrew immediately takes it up, as a superfine word, fit to be remembered 'Odours, pregnant, and vouchsafed! I'll get them all three ready' 4 Applied to an argument, full of force or conviction, or full of proof in itself 'Now, sir, this granted, as it is a most pregnant and unforced position'—*Othello*, II, 1, 239 [Also the present line] The word was, however, used with great laxity, and sometimes abus'd, as fashionable terms are, but generally may be referred to the ruling sense as being full, or productive of something Thus in *Ham*, 'And crook he pregnant hinges of the knee, Where thrift may follow fawning'—III, 1, 66 Where I should not so much interpret it quick, ready, as Johnson and others do, but artful, designing, full of deceit—SCHMIDT (*Lex*, s. v. 3) 'Probable in the highest degree, clear, evident' As illustrations of these meanings the following quotations are given "'tis very pregnant,' *Meas for Meas*, II, 1, 23; the present passage, 'most true, if ever truth were pregnant by circumstance,' *Wint Tale*, V, 1, 34, 'it is a most pregnant and unforced position,' *Othello*, II, 1, 239, 'were't not that we stand up against them all, 'twere pregnant they should square between themselves,' *Ant & Cleop*, II, 1, 45 [In all of them there seems to me to be a trace of meaning on which Nares lays stress and Schmidt overlooks, namely, an intimation of fulness, of aggregation, of complexity Imogen's exclamation, 'Oh 'tis pregnant, pregnant!' indicates, I think, that light is just dawning on her The mere mention of *Pisano* and *Cloten*, of whom she has just spoken, gives the clew, and she suddenly realizes that these two names enfold the whole mystery,—that they are big with the plot against her life Shakespeare's use of 'pregnant' always presents a problem, with a distinctive, subtle meaning—it is itself 'pregnant'—ED ]



Gue colour to my pale cheek with thy blood, 410  
 That we the horrid may seeme to those  
 Which chance to finde vs. Oh, my Lord! my Lord! 412

412 *chance*] *chace* Ff, Rowe 1

412 [Falls on the body Glo Falling  
 and embracing the body Coll III

412 Oh, my Lord! my Lord!] ANON (qu Campbell?) *Blackwood*, Feb, 1833, p 152) We remember that we used to think of old that Imogen's passion on finding what she believed was the dead body of Posthumus was not enough *intense* Boy-critics then were we on Shakespeare—now we are an old man What is the truth? Imogen has awoke from a poisoned swoon—and has been bestrewn with flowers like one of the dead As the swoon has gone, on comes sleep 'Faith I'll lie down and sleep!' Something human-like is beside her on the ground, and on the uncertain vision she says to herself, 'but soft! no bedfellow!' Then, seeing that it is indeed a body, she utters that beautiful exclamation 'O gods and goddesses! Those flowers are like the pleasures of the world, This bloody man the care on't *I hope I dream*' For a while longer she knows not whether she be or be not in the power of a dream, all she knows is, that her whole being is possessed by fear and trembling She says 'But if there be Yet left in heaven as small a drop of pity As a wren's eye, fear'd gods, a part of it!' Her fancy—her imagination—as she lies there half entranced—are bewildered by and bewilder her passion—and all the language then given utterance to in her strange agony is pitched wild and high, a wonderful wailing of poetry

'The dream's here still! It is even when I wake, Without me as within me, not imagined, felt A headless man!' At that moment her emotion must be—horror In it all her senses are bound up, but it relaxes its hold, and she now has the whole miserable use of her eyes 'The garment of Posthumus!' The human heart can suffer but a measure—in hers, it has been an overflowing one—of any one passion Her actions, her words, are now calmer—they shew almost composure—she inspects the body of her husband with a fearful accuracy of love 'I know the shape of his leg, this is his hand, his foot Mercurial, his Martial thigh, The brawns of Hercules, but his Jovial face—*Murder in heaven!* How? 'Tis gone!' Had she seen him lying unmutated in the majestic beauty of death, she would have poured out her heart, in tenderest grief, and there would have been more of what is commonly called *pathos* in her lamentations, but the bloody neck—the sight, the touch of that extorts but one wild cry 'Murder in heaven!' 'How? 'tis gone!' Who but a Siddons could have uttered these words in shrieks and moans! With suitable accompaniment of stony eyeballs, clay-white face, and the convulsive wringing of agonized hands! Out of the ecstasy of horror, and grief, and pity, and love, and distraction, and despair arise—indignation and wrath towards his murderers Pisano! be all curses darted on thee! and that 'irregulous devil Cloten!' All is at once brought to light The circumstantial evidence of their guilt is 'strong as proof of Holy Writ,' or rather she sees the murderers revealed, as in a lurid flash of lightning Forgery! poisoning! assassination! 'Damned Pisano!' 'Pisano!' 'Pisano!' 'Damned Pisano!' 'This is Pisano's deed!' 'Tis he and Cloten!' 'Pisano's deed and Cloten's!' 'O, 'tis pregnant, pregnant!' Thus she clenches the proof of their guilt by the iteration of their accursed names, the very sound of every syllable composing them being to her ears full of cruelty and wick-

*Enter Lucius, Captaines, and a Soothsayer.*

413

*Cap* To them, the Legions garriſon'd in Gallia

Scene VII Pope, +	Scene continued	Cap
Theob		414 <i>To them,</i> ] Ff, Rowe, +, Cap
413 Enter ] Enter, as in March,		Varr Mal Steev Knt, Sta <i>To them</i>
Lucius, a Captain and other Officers		(a stage direction) Anon ap Cam

edness 'Where is thy head? where's that? Ah me! where's that? Pisano might have killed thee at the heart, and left this head on!'

But, had his heart been stabbed, and his breast all blood-bedabbled, would her woe have been less wild? Then had she thought, 'he might have spared the heart!' Distracted though she be, and utterly prostrate, what a majestic image crosses her brain, as she gazes on the majestic corpse! 'From this most bravest vessel of the world Struck the main-top!' 'O!—Give colour to my pale cheek with thy blood, That we the horrid may seem to those Which chance to find us O, my lord! my lord!'

Does she smear her face with his blood? A desperate fancy! In her horror she madly desires to look horrid, and all this world being terribly changed to her, she must be terribly changed too, and strike with affright 'those which chance to find her' She has forgot the cave and its dwellers, that, as she was recovering from her swoon, kept glimmering before her eyes She thinks no more that she 'was a cave-keeper, and cooked to honest creatures'—to her Guiderius and Arviragus have ceased to be—their beautiful images are razed out from her brain She cares not on what part of the wide wild world she may be laying now, and her last words, ere once more they stop the beating of her heart, are, 'O, my lord! my lord!'

414. *To them!* The ingenious and plausible suggestion that these words formed part of the stage direction is recorded as an Anonymous Conjecture in the CAM ED of 1866 Not knowing that he had been anticipated, it was re-conjectured by R M SPENCE in *N & Q*, in January, 1880 It was sur-re-conjectured by the same, in the same, in March, 1897, and, after expressing regret that it had never been adopted, after the many years since he proposed it, Spence doubted that any one would have 'the fortitude to defend the present text' His doubt was removed by 'B C' in *Notes & Queries* for 1 May, 1897, who upheld the retention of 'To them' in the text, for the following reasons 'In III, vii, we have a conference between Senators and Tribunes as to the legions to be appointed for service in Britain Three bodies of troops then mentioned (1) The force remaining in Gallia (2) Another force, the subject of supposed preceding conference (3) A further supplementary levy to be made under a commission to the Tribunes Taking the speech in question to be a continuation of a conversation commenced before the actual presence of the actors on the stage, a reference may be made to a junction of the first two bodies and their being in readiness at Milford Haven, the third body being the "confiners and gentlemen of Italy under conduct of bold Iachimo" shortly expected' On the 29th of January, 1898, through the same channel, Spence replied to 'B C' that it was quite true that there were three bodies of troops, but of these only two were available for use in Britain Lucius, who commanded the legions in Gallia, had preceded them to Britain and was now informed of their arrival there The Roman levy has not yet arrived, and there were no other troops to which 'to them' can refer'—DOWDEN interprets these words as 'in addition to them'

After your will, haue croft the Sea, attending 415  
 You heere at Milford-Hauen, with your Shippes .  
 They are heere in readinesse.

*Luc.* But what from Rome ?

*Cap.* The Senate hath furr'd vp the Confiners,  
 And Gentlemen of Italy, most willing Spirits, 420  
 That promise Noble Seruice and they come  
 Vnder the Conduct of bold *Iachimo*,  
*Syenna's* Brother

*Luc.* When expect you them ?

*Cap.* With the next benefit o'th'winde. 425

*Luc* This forwardnesse  
 Makes our hopes faire. Command our present numbers  
 Be muster'd . bid the Captaines looke too't Now Sir,  
 What haue you dream'd of late of this warres purpose 429

415 *Sea,*] *sea,* Cap et seq  
 416 *with your*] *with you* F<sub>2</sub> *with*  
*you or with their* Elze  
 417 *are heere*] *are* Ff, Rowe, +, Cap  
 Varr Dyce, Sta Glo Cam Coll iii  
 420 *Italy,*] Ff, Rowe, +, Coll iii  
*Italy,* Cap et cet  
*most*] Om Cap

425 *o'th'*] F<sub>2</sub>, Rowe, + *o'th'* F<sub>3</sub>F<sub>4</sub>  
*of the Cap o'the Var* '73 et cet  
 428 *muster'd*] *mustered*, Ff, Rowe ii.  
*muster'd*, Rowe i, Pope, Han  
 [To the Soothsayer Han  
 429 *What haue*] *What, haue* F<sub>3</sub>F<sub>4</sub>  
*purpose*] *purpose?* Rowe et  
 seq

417 *They are heere*] DYCE The transcriber or compositor repeated 'heere' by mistake [from the line immediately above it]

419 *Confiners*] MURRAY (*N E D*, s v 2) That is, one living within the confines, an inhabitant [Other than the present passage, the only quotation is—1595, Daniel, *Civil Warres*, i, lxxviii 'Happie confines you of other landes']—DYCE, following Capell, Steevens, and Malone, places an accent on the first syllable, 'c'ónfiners' 'Daniel accents *confi-ners*,' says Murray [I am not quite sure that the quotation from Daniel bears out the definition of 'an inhabitant' Daniel represents the populace, who accompany 'Bullingbrooke' to the sea-shore to begin his six years of exile, as lamenting that the ocean hems them 'within the waterie prison of its waves,' and none escape 'the eyes of wrath' 'Happie confines,' they say, 'you of other landes, That shift your soyle, and oft scape tyrants hands' Does not 'confiners' here point to 'borderers,' which is Murray's first definition, rather than to mere 'inhabitants'? To escape a tyrant cannot those who live on the confines, on the borders, pass from one country to another more swiftly and readily than those who are 'stopt by the fearefull ocean' or are inhabitants of inland cities?—ED ]

423 *Syenna's Brother*] STEEVENS That is (as I suppose Shakespeare to have meant), brother to the Prince of Sienna, but, unluckily, Sienna was a republic See W. Thomas's *Hist of Italye*, 1561, p 7, b—DOWDEN But not in drama In Beaumont & Fletcher's *Woman Pleas'd* we find a Duke of Sienna

*Sooth.* Last night, the very Gods shew'd me a vision 430  
 (I fast, and pray'd for their Intelligence) thus:  
 I saw Ioues Bird, the Roman Eagle wing'd  
 From the spungy South, to this part of the West,  
 There vanish'd in the Sun-beames, which portends  
 (Vnlesse my finnes abuse my Diuination) 435  
 Successe to th'Roman hoast.

*Luc.* Dreame often so,  
 And neuer false. Soft hoa, what truncke is heere?  
 Without his top? The ruine speakes, that sometime  
 'Twas a worthy building. How? a Page? 440  
 Or dead, or sleeping on him? But dead rather  
 For Nature doth abhorre to make his bed 442

430 *Last Gods*] *Last very night the Gods Han*

*very*] *warey* Warb Conj

431 *I fast, and pray'd*] *I feast, and pray'd* Ff, Rowe 1 *I fasting pray'd* Han *I fasted, pray'd* Eccles conj, Ktly conj *In fast I pray'd* or *I fast-and pray* Anon ap Cam

*thus*] Om Pope, +

432. *Bird, the bird* The Craig conj *wing'd*] *wing* Han Cap

433 *From the* From th' Han

434 *vanish'd*] *vanish* Han

*Sun-beames,*] *sun-beams,* Pope et seq

438 *false*] *false*! Theob Warb Johns

*hoa,*] *ho*, F<sub>4</sub> *ho*, Cap *ho*!

Var '73 et seq

*heere?*] Ff (subs), Rowe *here* Pope, +, Knt, Dyce, Sta Glo Coll III, Cam *here*, Cap et cet

440 *How? a Page?*] *How! a Page?* Rowe et seq

440, 441 *Page? Or dead, or sleeping on*] *page, Or dead or sleeping, on* Vaun

441 *dead rather*] Ff, Rowe, Pope, Han Coll Glo Cam *dead, rather* Theob et cet

442 *bed*] *couch* Pope, +

430 the very Gods] JOHNSON It was no common dream, but sent from the very gods, or the gods themselves—WALKER (*Crit*, II, 328) That is, not even the gods, but the gods beyond a doubt, or perhaps the gods in person, as in Virgil, *Æn*, III, 172.

430 a vision] HERFORD This episode was probably suggested by Holinshed's description of Aulus Plautius's invasion under Claudius, when 'the mariners and men of war' were encouraged by seeing 'a fiene leme [light] to shoot out of the east towards the west, which way their course lay'—Stone's *Holinshed*, p. 15

431 I fast] ABBOTT (§ 342) gives a long list of verbs ending in *t* which do not add *-ed* in the participle

431 Intelligence] SCHMIDT (*Lex*) That is, mental intercourse

431, 432 thus I saw Ioues Bird] VAUGHAN (p. 497) 'Jove's bird' is the nominative case and should commence the sentence We should read 'Thus I saw, Jove's bird the Roman eagle,' etc

433, 434. South, . West, There vanish'd in the Sun-beames] MADDEN (p. 215, foot-note) The soothsayer notes that the Eagle 'vanish'd in the sun-beams.' This annoyance must have occurred constantly on a bright morning with a strong north-northwesterly wind

442. bed] See *Text Notes* for what appears to be eighteenth century squeamishness—ED

With the defunct, or sleepe vpon the dead 443

Let's see the Boyes face.

Cap Hee's alue my Lord 445

Luc. Hee'l then instruct vs of this body · Young one,  
Inform vs of thy Fortunes, for it seemes  
They craue to be demanded · who is this  
Thou mak'st thy bloody Pillow? Or who was he  
That (otherwise then noble Nature did) 450  
Hath alter'd that good Picture? What's thy interest  
In this sad wracke? How came't? Who is't?  
What art thou?

Imo I am nothing; or if not,  
Nothing to be were better · This was my Master, 455  
A very valiant Britaine, and a good,

443 or] to Cap	452 came't? came to't? Ingl
dead ] dead, Rowe 1	came't? Who is't? F <sub>4</sub> , Rowe
445 Hee's] He is Varr Mal Ran	came't? Who is't? F <sub>2</sub> F <sub>3</sub> came it, and
Steev Varr Knt, Coll	who is it? Pope, + came it? and who
446 thus] his F <sub>1</sub> , Rowe	is it? Cap came it? Who is it? Var. '73
body ] body F <sub>3</sub> F <sub>4</sub> et seq	et seq
447 thy] the F <sub>4</sub> , Rowe, Pope	455 to be] to be, Pope, +
449 Or who] who Pope, +	better ] better Cap et seq
450 did] did it, Han Cap Eccles	456 Britaine] Ff (subs), Rowe,
lunn'd Anon ap Cam	Pope, Theob 1, Cap Briton Theob 11
452 wracke] Ff (subs), Rowe wreck	et cet
Pope	!

450, 451 (otherwise then noble Nature did) Hath alter'd] THEOBALD (ed 1) By the construction, this means, 'who hath alter'd this good picture, otherwise than Nature alter'd it?' But this is not the meaning. The Poet designed to say, 'who hath alter'd this good picture from what Nature at first made it?' [Theobald, therefore, modestly suggested *bid* for 'did'. That is, 'the laws of Nature being against murder'—WARBURTON heaped ridicule on this note, for which EDWARDS (p 181) called him roundly to account. 'Shakespeare certainly meant,' adds Edwards, 'as Mr Theobald explains him. And if Mr W won't allow us Mr Theobald's conjecture of *bid* for "did," we must suppose "did" not to be the sign of the past tense, but to be itself a verb, "did" or *made*, perhaps used in the technical sense—*did* the picture, *i e*, painted it'. In this technical sense of 'did,' *i e*, drew, or painted, HEATH acquiesced, and CAPELL pronounced it 'certainly right,' adding that 'this sense will be obvious if we allow of the inserted word *it* [see *Text Notes*], which might very easily be dropped at the press, or omitted by the Poet himself'. There has been no dissenting view from this interpretation of the passage—STEEVENS quotes Olivia's words in *Twel Night*, where, 'speaking of her own beauty as of a picture, Olivia asks Viola if it "is not well done?"'—DOWDEN queries 'But is not the meaning, Noble Nature only took away the life—Who mutilated the body?'—ED ]

That heere by Mountaineers lyes flame Alas, 457  
 There is no more fuch Masters · I may wander  
 From East to Occident, cry out for Seruice,  
 Try many, all good : serue truly · neuer 460  
 Finde fuch another Master.

*Luc.* 'Lacke, good youth :

Thou mou'ft no lesse with thy complaining, then  
 Thy Maister in bleeding : say his name, good Friend.

*Imo.* *Richard du Champ* : If I do lye, and do 465  
 No harme by it, though the Gods heare, I hope  
 They'l pardon it. Say you Sir ?

*Luc.* Thy name ?

*Imo.* *Fidele* Sir.

*Luc.* Thou doo'ft approue thy felfe the very fame : 470  
 Thy Name well fits thy Faith, thy Faith, thy Name ·

457 *Mountaineers*] *Mountainers* Ff,  
 Rowe

*Alas*] Ff (*Alas*, F<sub>3</sub>) *Alas*!

Rowe 458 *There is*] Dyce, Sta Ktly, Glo

Cam *There are* Ff et cet

*more fuch*] *more of such* Coll II  
 conj

460 *many*] *many*, and Johns Cap

Dyce II, in *many men* Anon ap Cam

*many more* Kinnear

*good serue truly*] Ff *good*,  
*serve them truly*, Pope, Theob Han

Warb *good*, *serve them true* and Hertz-  
 berg conj *good*, *serve all truly*, Vaun

*good*, *serve truly*, Rowe et cet.  
*neuer*] *never more* Ktlv

462 *youth*] *youth*! Cap et seq

464 *Thy*] *The* F<sub>4</sub>

*Master*] *Master* Ff

in] Om Pope, Han Cap in his  
 Sta conj (Athenæum, 14 June, 1873)

465 *Champ*] F<sub>2</sub> *Camp* F<sub>3</sub>F<sub>4</sub>, Rowe,  
 Pope, Han

[*Aside* Rowe et seq

*and do*] F<sub>2</sub> *and doe* F<sub>3</sub>F<sub>4</sub>

467-469 As one line, omitting *Sir*  
 Steev Var '03, '13 As one line, Var

'21 et seq (except Cam.)

467. *pardon it*] *pardon't* Han

469 *Sir*] Om Han

471. *Faith*, *Name*] F<sub>2</sub> *Faith*,  
*Name* F<sub>3</sub>F<sub>4</sub> *faith name* Rowe, Pope,

Han Dyce, Sta Glo Cam. *faith*,  
*name* Theob et cet

458 *There is*] For other examples of the 'inflection in -s preceding a plural subject,' see ABBOTT, § 335.

459 cry out for Seruice] WALKER (*Crit*, III, 327) Does this mean *make public proclamation of my wish to enter into service?* as outcry for auction

460 Try many, all good : serue truly neuer] STEEVENS We may be certain that this line was originally complete. I would, therefore, for the sake of metre, read '—and all good,' etc [This 'and' already stood in the texts of Johnson and Capell! Steevens must have known it —ED] —WYATT The commas punctuate Imogen's sobs [After this palmarian note by Wyatt, anyone who could meddle with the scansion of this line or attempt, after counting off the syllables on his fingers, to amend it, would have held the pail while Malone white-washed Shakespeare's bust —ED]

471 Thy Name well fits thy Faith] Thus, in *Henry V*, where Pistol, as he

Wilt take thy chance with me? I will not say 472  
 Thou shalt be so well master'd, but be sure  
 No lesse belou'd. The Romane Emperors Letters  
 Sent by a Confull to me, should not sooner 475  
 Then thine owne worth preferre thee Go with me  
*Imo.* Ile follow Sir. But first, and't please the Gods,  
 Ile hide my Master from the Flies, as deepe  
 As these poore Pickaxes can digge and when  
 With wild wood-leaves & weeds, I ha' strew'd his graue 480  
 And on it said a Century of prayers  
 (Such as I can) twice o're, Ile weepe, and fighe,  
 And leauing so his seruice, follow you,  
 So please you entertaime mee.  
*Luc.* I good youth, 485  
 And rather Father thee, then Master thee · My Friends,

472 <i>chance</i> ] <i>change</i> F <sub>4</sub> , Rowe	482 <i>fighe</i> ,] Ff, Rowe, Pope, Han.
473 <i>master'd</i> ,] Ff, +, Coll Glo	Cam <i>sigh</i> , Theob et cet
Cam <i>master'd</i> , Cap et cet	485 <i>I</i> ] <i>Ay</i> , Rowe
475 <i>no</i> ] <i>no</i> Ff, Rowe, Pope, Theob	<i>youth</i> ,] <i>youth</i> , Cap et seq
Han Warb Cap	486 <i>Father thee</i> ,] <i>father</i> Walker
476 <i>preferre thee</i> ] <i>prefer thee</i> Johns	Cnt, III, 327)
477 <i>and't</i> ] <i>an't</i> Ff et seq	<i>thee</i> ] <i>thee</i> Rowe et seq
479 <i>poore</i> ] <i>door</i> Theob II (misprint),	<i>My Friends</i> ,] Closing the line,
Warb	Ff, Rowe, Mal Coll Sta Sing Ktly
480 <i>wild wood-leaves</i> ] <i>wild-wood</i>	Separate line, Pope et cet
leaves Cam conj	486, 487 <i>My Friends duties</i> ] One
<i>I ha'</i> ] Ff, +, Dyce, Glo Cam	line, Elze
<i>I've</i> Sing <i>I have</i> Cap et cet	

goes out, says, 'My name is Pistol call'd,' King Henry, after he is gone, says, 'It sorts well with your fierceness'—IV, 1, 62

476 *preferre thee*] That is, recommend, advance See II, III, 49, and line 490, below

479 *Pickaxes*] JOHNSON Meaning her fingers

480 *wild wood-leaves & weeds*] The CAMBRIDGE EDITORS have conjectured that the true reading here is 'wild-wood flowers' Every conjecture from this source is worthy of all respect At first blush this one seems unquestionable To test it, Imogen's probable purpose in selecting 'wood-leaves' must be analysed That these leaves are coupled with 'weeds' gives us a clue Flowers are tokens of grief and sorrow Yet these are not the emotions that predominate here,—but rather one overwhelming horror, where flowers would be inappropriate Leaves, not petals, must be strewn on the bloody abhorrent corpse—and they must be stiff, harsh leaves from forest trees to match the weeds, the nettles, and darnels, whereon are no gay blooms Can 'wild-wood leaves' suit this mood? It is conceivable that leaves from the 'wild-wood' might be those of gay wild-flowers, pale primroses or violets, or azured harebells Hence, I venture modestly to think that the Folio is right—Ed

484 *entertaime mee*] MALONE That is, hire me, receive me into your service

The Boy hath taught vs manly duties Let vs 487  
 Finde out the prettiest Dazied-Plot we can,  
 And make him with our Pikes and Partizans  
 A Graue Come, Arme him . Boy hee's prefer'd 490  
 By thee, to vs, and he shall be interr'd  
 As Souldiers can. Be cheerefull , wipe thine eyes,  
 Some Falles are meanes the happier to arise. *Exeunt* 493

487, 488 *Let vs Finde out the can]*  
 One line, reading *Let's find the can*  
 Elze

488 *Dazied-Plot]* Ff, + *daziy'd plot*  
 Cap Varr Mal Ran *dazied plot*  
 Steev Varr *dazied plot* Knt et cet

490 *Graue ] grave* Johns Ktly  
*him ] him* Johns et seq

490 *Boy]* Boy, F<sub>4</sub> et seq  
*hee's]* he is Ff et seq

491 *to vs,]* to us, Cap

492 *cheerefull,]* cheerful F<sub>2</sub> *cheer-*  
*full,* F<sub>3</sub> *cheearful* F<sub>4</sub>, + *cheearful,*  
 Cap Var '78, '85, Ran  
*eyes,]* eyes Pope, Theob 1, Han  
*eyes,* Theob 11 et seq

490 Come, Arme him] HANMER That is, take him up in your arms

493 *Exeunt]* ANON (*Blackwood*, Feb , 1833, p 153) The scene is perfect  
 The flow and ebb of passion is felt by us to be obeying, like the sea, the mysterious  
 law of nature The huge waves of woe have subsided almost into a calm The  
 strength of love is now the support of Imogen's life—and the sense of duty She  
 has no wish either to die or to live, but her despair is no longer distraction, and  
 having grieved till she could grieve no more, and reached the utmost limits of sorrow,  
 there she is willing submissively to endure her lot '*Leaving so his service!*' not  
 till with her own fingers she had helped to dig her master's grave! That done,  
 and he buried, 'I follow you, so please you entertain me' The warrior bids her  
 'be cheerful and wipe her eyes', and we can believe that Imogen obeys one-half  
 of the injunction—that she does 'wipe her eyes', but as to being 'cheerful,' never  
 more may a smile visit for a moment that beautiful countenance—though Lucius,  
 looking on it, may believe that his page is happy To him she is but Fidele, to us—  
 Imogen

It is wonderful how our pity is never impaired by our knowledge, all the while,  
 that the corpse is not that of Posthumus but Cloten's Perhaps we forget that it is  
 so, surely there is no interruption given to our sympathy, we partake in the same  
 delusion, which is only dispelled at last, to our great relief, by the last words of  
 Lucius, 'Some falls are means the happier to arise' It was just the same with  
 our feelings for Imogen herself in the forest-cave The young princes believed her  
 dead—and we, though we knew she was but in a swoon, believed so too—almost  
 sufficiently for any amount of sorrow The thought that Fidele was not dead but  
 sleeping, was so dim, that it marred not the emotions with which we beheld her  
 funeral rites, and heard the dirge chanted, to the scattering over her fair body of  
 leaves and flowers Poor Cloten! He must have been a fine animal, to be mis-  
 taken, a headless trunk, for Posthumus



*Scena Tertia**Enter Cymbeline, Lords, and Pisano*

2

*Cym.* Again<sup>e</sup> · and hring me word how 'tis with her,  
 A Feauour with the abfence of her Sonne,  
 A madneffe, of which her life's in danger Heauens,  
 How deeply you at once do touch me *Imogen*,  
 The great part of my comfort, gone My Queene

5

7

1 Scene II Rowe Transposed to  
 the end of Act III, there numbered Sc  
 VIII Pope, Han

The Palace Rowe

2 Pisano] Pisanio, Lords and other  
 Attendants Cap

3 hring] F<sub>1</sub>

me] we F<sub>3</sub>F<sub>4</sub>

her,] Ff her, Rowe, Pope, Theob

Han her' Warb Johns her Cap et cet

3 [To an attendant, who goes out  
 Cap

5 A] Om Pope, +, Cap Walker  
 danger] danger Coll Ktly, Glo

Cam danger, Dyce

Heauens,] Heav'ns' Rowe, +

6 me] Ff, Rowe, Pope, Theob

Warb Johns me' Han et cet

7 great] great'st Cap conj

gone] gone' Rowe, +

1 *Scena Tertia*] ECCLES We cannot pretend to fix with any degree of exactness the period of time to which this Scene belongs, Cymbeline here receives intelligence of the troops from Gallia and the 'supply of Roman gentlemen,' who in the preceding Scene were only expected 'With the next benefit of the wind,' in the very neighborhood of the harbour where they were about to land Time, therefore, must be allowed for the arrival of the latter, and also conveyance of the news to the king The interval necessary for these purposes need not be supposed to exceed the limits of a few days — DANIEL (*New Sh Soc Trans*, 1877-79, p 247) [At the close of the ninth day] Lucius finds Imogen lying on the body of Cloten, and engages her in his service and orders the burial of the body *An interval*—a few days perhaps DAY 10 Act IV, Scene III In Cymbeline's Palace The news is that the Legions from Gallia are landed '—with a supply Of Roman gentlemen, by the Senate sent' Cymbeline's forces are in readiness, and he prepares to meet the time, but he is distracted with domestic afflictions his Queen is on a desperate bed, her son gone, Imogen gone, no one knows whither Pisanio does, but he also is in perplexity at not hearing from them He thinks it strange too that he has not heard from his master since he wrote him Imogen was slain Decidedly, Rome must be behind the scenes somewhere

4 A Feauour] BUCKNILL (p 225) The wicked queen, who bore down all with her brain, is struck with disease of the brain, when her schemes fail She lies 'upon a desperate bed' Towards the end of the play we learn the fatal result 'with horror, madly dying,' though, like the death of Constance and of Lady Macbeth, it is hidden from view Shakespeare sometimes places before his audience scenes of death, whose terror can hardly be exceeded, as that of King John and Cardinal Beaufort, but the innate delicacy, which is not inconsistent with much verbal grossness, prevents him from so exhibiting a woman

6 touch me] That is, as frequently in Shakespeare, *wound* Thus in V, III, 14

Vpon a desperate bed, and in a time 8  
 When fearefull Warres point at me · Her Sonne gone,  
 So needfull for this present? It strikes me, past 10  
 The hope of comfort But for thee, Fellow,  
 Who needs must know of her departure, and  
 Dost seeme so ignorant, wee'l enforce it from thee  
 By a sharpe Torture  
*Pf* Sir, my life is yours, 15  
 I humbly set it at your will But for my Mistris,  
 I nothing know where she remaines why gone,  
 Nor when she purposes returne. Befeech your Highnes,  
 Hold me your loyall Seruant  
*Lord.* Good my Liege, 20  
 The day that she was missing, he was heere,  
 I dare be bound hee's true, and shall performe  
 All parts of his subiection loyally For *Cloten*,  
 There wants no diligence in seeking him,  
 And will no doubt be found. 25  
*Cym.* The time is troublefome.  
 Wee'l slip you for a season, but our ieaousie 27

8 <i>bed</i> ,] Ff, +, Knt, Coll Dyce, Glo	16 <i>humbly</i> ] Om Pope, Theob Han
Cam <i>bed</i> , Cap et cet	Warb
9 <i>me</i> ] <i>me</i> ! Rowe, +	18 <i>your Highnes</i> ,] <i>you</i> , Han
10 <i>this</i> ] <i>his</i> Ff	20 Lord] 1 L Cap et seq (subs)
<i>present</i> ?] Ff <i>present</i> ! Rowe, +	21 <i>he was</i> ] <i>she was</i> F <sub>3</sub> F <sub>4</sub> et seq
<i>present</i> Johns <i>present</i> , Cap et seq	23 For <i>Cloten</i> ] Separate line, Cap
<i>me</i> ,] <i>me</i> , <i>me</i> , Ff	Steev Var '03, '13, Knt, Sing
11 <i>hope</i> ] <i>holpe</i> or <i>help</i> Theob conj	25 <i>And will</i> ] <i>He will</i> Han <i>And</i>
(withdrawn?)	<i>he'll</i> Cap <i>And he will</i> Ktly. A' will
<i>thee</i> ,] <i>thee</i> , <i>thee</i> , Cap Walker	Anon ap Cam
(Cnt, 11, 146)	26 <i>time is</i> ] <i>time's</i> Steev Var '03,
13 <i>enforce</i> ] <i>inforce</i> F <sub>3</sub> F <sub>4</sub> , Rowe	'13
<i>force</i> Pope, Theob Han Warb	27 <i>season</i> ,] <i>season</i> , Cap et seq
16-19 Lines end for <i>remaines</i>	[To Pisanio Johns
<i>returne</i> Seruant Elze, Vaun	<i>our</i> ] with Ff, Rowe

23 subiection] SCHMIDT (*Lex*) Service as a subject

24 There wants no diligence] ABBOTT (§ 297) 'Wants' is probably here not impersonal, but intransitive—'is wanting'

25 And will no doubt] For other examples of the 'omission of the nominative,' see ABBOTT, § 400

27 slip you for a season] SCHMIDT (*Lex*) That is, make or let loose Used of greyhounds allowed to start for game

27, 28 our ieaousie Do's yet depend] JOHNSON My suspicion is yet undetermined, if I do not condemn you, I likewise have not acquitted you We now

Do's yet depend. 28

*Lord.* So please your Maiefty,  
The Romaine Legions, all from Gallia drawne, 30  
Are landed on your Coast, with a supply  
Of Romaine Gentlemen, by the Senate sent

*Cym.* Now for the Counsaile of my Son and Queen,  
I am amaz'd with matter.

*Lord.* Good my Liege, 35  
Your preparation can affront no lesse (ready .  
Then what you heare of Come more, for more you're  
The want is, but to put those Powres in motion,  
That long to moue

*Cym.* I thanke you let's withdraw 40  
And meete the Time, as it seekes vs. We feare not  
What can from Italy annoy vs, but  
We greeue at chances heere. Away. *Exeunt* 43

29 Lord] 2 L Cap First Lord	37 Then heare of] Separate line,
Mal. et seq	F <sub>4</sub> , Rowe
30, 32 Romaine] Romane F <sub>2</sub> Roman	of] of, Cap et seq
F <sub>3</sub> F <sub>4</sub>	38 thes] thes Ff, Rowe, +, Varr
31 Coast,] coast, Cap et seq	Ran
a supply] supply Ff large	40 you] you Coll Dyce, Glo Cam
supply Rowe, Pope, Theob Han	41 vs] us Coll
Warb	42. vs,] Ff, Rowe, +, Coll Cam
32 Gentlemen] Gentleman Rowe 1	us, Cap et cet
33 Queene,] F <sub>2</sub> Queen F <sub>3</sub> F <sub>4</sub> , Rowe	43 Away] Come, let's away Han
queen Pope, Han queen! Theob et	Away, my lords Elze
cet	Exeunt] Exeunt all except Pisa-
35 Lord] 1 L Cap et seq (subs)	mo Dyce

say the *cause* is *depending* —COLLIER (ed 11) The MS puts it 'but *with* jealousy  
*you* yet depend,' which in no point of view seems an improvement

27 *realousie*] SCHMIDT (*Lex*, s v 2) Suspicion in any way

34 I am amaz'd with matter] STEEVENS That is, confounded by a variety  
of business

36 Your preparation can affront] JOHNSON Your forces are able to *face*  
such an army as we hear the enemy will bring against us

41 meete the Time, as it seekes vs] CAPELL (p 117): The intention of the  
speaker is—meet it with spirit, with the same spirit with which it meets us, the  
sentiment is weakly express'd on purpose to show his inward dejection

43 We greeue at chances heere Away] WALKER (*Vers*, 273) Single  
lines of four or five or six or seven syllables, interspersed amidst the ordinary blank  
verse of ten, are not to be considered as irregularities, they belong to Shakespeare's  
system of metre On the other hand, lines of eight or nine syllables, as they  
are at variance with the general rhythm of his poetry (at least, if my ears do not  
deceive me, this is the case), so they scarcely ever occur in his plays,—it were  
hardly too much to say, not at all I would arrange [by making 'Away' a separate

*Pisa* I heard no Letter from my Master, since  
 I wrote him *Imogen* was flaine. 'Tis strange 45  
 Nor heare I from my Mistris, who did promise  
 To yeeld me often tydings. Neither know I  
 What is betide to *Cloten*, but remaine  
 Perplex in all The Heauens still must woike  
 Wherein I am false, I am honest . not true, to be true. 50  
 These present warres shall finde I loue my Country,  
 Euen to the note o'th'King, or Ile fall in them  
 All other doubts, by time let them be cleer'd,  
 Fortune brings in some Boats, that are not steer'd. *Exit.* 54

### Scena Quarta

*Enter Belarius, Guiderius, & Arviragus* 2

*Gui* The noyse is round about vs.

*Bel.* Let vs from it. 4

44 <i>I heard</i> ] <i>I've had</i> Han Dyce ii, iii, Ingl <i>I have had</i> Cap Ktly <i>I had</i> Mason, Coll ii, Warb MS	50 <i>not be true</i> ] <i>not true, true</i> Han Cap
<i>Letter</i> ] later Musgrave	52 <i>o'th'</i> ] Ff, + <i>of the</i> Cap <i>o'the</i> Var '73 et cet
45 <i>flaine</i> ] Ff, +, Coll <i>slain</i> , Cap et cet	53 <i>cleer'd</i> ,] <i>dear'd</i> Pope et seq i Scene iii Rowe Scene viii
47 <i>tydings</i> ] <i>idings</i> , Cap et seq	Pope, Han Scene ix Warb
48 <i>betide</i> ] <i>betid</i> Han Johns et seq	The Street Rowe i The Forest Rowe ii Scene changes to the Forest
<i>Cloten</i> ,] <i>Cloten</i> , Theob et seq	Theob Before the Cave Cap
50 <i>I am I am</i> ] <i>I'm I'm</i> Pope, +, Dyce ii, iii	Wales before the cave of Belarius Dyce

line] [Can repugnance to the recognition, in rhythm, of empty spaces (*mora vacuæ*) further go! Or can there be a more flagrant instance of the removal of metre from the ear to the eye! Or is it that Walker, in his zeal, forgets that we are not dealing with epic or lyric poetry, but with dramatic, where the nice divisions of lines are dominated and determined by the emotions —Ed]

44 *I heard no Letter from my Master*] MALONE Perhaps 'letter' here means, not an epistle, but the elemental part of a syllable This might have been a phrase in Shakespeare's time We yet say, I have not *heard* a syllable from him

52. *to the note o'th'King*] JOHNSON I will so distinguish myself the king shall remark my valour

i *Scena Quarta*] ECCLES here begins the Fifth Act, and thus upholds the change If this scene be supposed to belong to that period when Lucius and his train first arrive in the neighborhood of Milford, it ought to precede that which was last noticed [The excellent Eccles so overflows with words that it is not easy

*Aru* What pleafure Sir, we finde in life, to locke it 5  
From Action, and Aduenture.

*Gu.* Nay, what hope  
Haue we in hiding vs? This way the Romanes  
Muft, or for Britaines flay vs or receiue vs  
For barbarous and vnnaturall Reuolts 10  
During their vse, and flay vs after.

*Bel.* Sonnes,  
Wee'l higher to the Mountaines, there fecure v.  
To the Kings party there's no going newneffe  
Of *Clotens* death (we being not knowne, not mufter'd 15  
Among the Bands) may drue vs to a render

5, 6. <i>Sir, we finde Aduenture</i> ] <i>Sir,</i>	Cap et cet
<i>finde we Aduenture?</i> Ff et seq <i>do we</i>	10 <i>Reuolts</i> ] <i>revoltiers</i> Pope, Han
<i>find aduventure</i> Anon ap Cam	11 <i>their</i> ] <i>our</i> Eccles
8 <i>Romanes</i> ] <i>Romans</i> F <sub>3</sub> F <sub>4</sub>	13 <i>Mountaines</i> ] <i>mountains</i> , Cap et
9 <i>Britaines</i> ] Ff (subs) <i>Britons</i>	seq
Theob 11 et seq	v ] F <sub>1</sub> <i>us</i> Ff et seq
<i>flay vs</i> ] F <sub>2</sub> , Cam <i>flay us</i> , F <sub>3</sub> F <sub>4</sub> , +,	15 <i>not mufter'd</i> ] <i>nor mufter'd</i> Rowe 11,
Coll Dyce, Sing Ktly, Glo <i>flay us</i> ,	+ , Cap Varr Ran

fully to apprehend him By 'that which was last noticed' does he mean the preceding scene? Unless he means that, I know not what he means—ED ] But I rather incline to think it should be ascribed to a period just before that of the scene with which the Fifth Act has hitherto commenced, upon this supposition I have caused it to begin the Fifth Act This has been done in *Cymbeline* as prepared by Mr Garrick for the stage Between the former scene, in which Cymbeline receives an account of the invasion of his country by the Roman army, and the commencement of Act the Fifth it seems requisite that such an interval of time should be conceived to pass as may be supposed consistent with the preparations necessary to be made for an engagement such as that which is about to ensue, and for Cymbeline himself to advance to meet and give his enemies battle—DANIEL (*Sh Soc Trans*, 1874-75, p 248) DAY 11 Act IV, Scene iv, Wales The noise of the war is round about them, and Guiderius and Arviragus determine to fight for their country, Belarius at last consents to accompany them Its position as a separate day seems to me to satisfy all the requirements of the plot

10 *Reuolts*] STEEVENS That is, revoltiers So in *King John* 'Lead me to the revolts in England here'—V, iv, 7 [See ABBOTT (§ 433) for other examples of 'Participial Nouns']

11 *During their vse*] RANN So long as they shall retain us in their service—HUDSON This may mean 'as long as they have any use for us', or, perhaps, during their present armed occupancy

16 *a render*] JOHNSON An account of our place of abode This dialogue is a just representation of the superfluous caution of an old man—STEEVENS Thus, in *Timon* 'And send for thus, to make their sorrow'd render'—V, 1, 152

Where we haue lu'd, and so extort from's that 17  
Which we haue done, whose answer would be death  
Drawne on with Torture.

*Guz.* This is (Sir) a doubt 20  
In such a time, nothing becomming you,  
Not satisfiing vs.

*Arui.* It is not likely,  
That when they heare their Roman horfes neigh,  
Behold their quarter'd Fires, haue both their eyes 25  
Aud eares so cloyd importantly as now,  
That they will waste their time vpon our note,  
To know from whence we are.

*Bel.* Oh, I am knowne  
Of many in the Army. Many yeeres 30  
(Though *Cloten* then but young) you see, not wore him

17, 18 <i>from's we haue</i> ] <i>from us</i>	19 <i>with</i> ] <i>his</i> Ff
<i>we've</i> Pope, +, Steev Varr Sing Ktly	24 <i>their</i> ] <i>the</i> Rowe et seq
<i>from us we haue</i> Cap Varr Mal Ran	25 <i>Fires,</i> ] Ff <i>files</i> Ran <i>fires,</i>
Knt.	Rowe et cet
<i>that death</i> ] One line, Pope, +,	26 <i>so cloyd</i> ] <i>so 'ploy'd</i> Warb
Steev Varr Sing Ktly	27 <i>note,</i> ] <i>note</i> Pope, +

18 *whose answer*] JOHNSON The *retaliation* of the death of Cloten would be death, etc [See V, iii, 87]

24 *their*] MALONE deems this 'their,' instead of *the*, as due to the ear of the transcriber [Is it not possible that 'their' is correct? No objection to it is found in the very next line, where, I think, it bears exactly the same reference —ED]

25 *their quarter'd Fires*] JOHNSON Their fires regularly disposed — STEEVENS This means no more, I believe, than fires in the respective quarters of the Roman army — RANN ingeniously reads *files*, and explains it as 'their well disposed lines'

26 *so cloyd importantly*] WARBURTON What it is to be 'importantly cloyd' I have not the least conception of Shakespeare, without doubt, wrote 'so 'ploy'd importantly,' i e, *employed* or taken up with things of such importance — EDWARDS (p 242) This is Mr Warburton's word ('ploy'd for *employ'd*, he should have said *employ'd*) instead of *cloyd*. But Shakespeare never thought of circumcising his words at this rate, as our critic does to fit them for any place which he wants them to fill. By the same rule we may say 'TRY and 'PIRE are English words, signifying *empty* and *empire* — HEATH (p 487) Mr Warburton's emendation seems to be right, but why [does he not] write it at full length, *employed*, or at least with a note of elision, *so 'mploy'd*? — ECCLES I think it is not improbable that *employed* was the word. With the omission of 'so' the measure will be perfect [Thus in Eccles's text] — MURRAY (N E D) That is clogged, cumbered, burdened [Present passage quoted]

27. *waste their time vpon our note*] That is, waste their time in taking note of us

From my remembrance. And besides, the King  
 Hath not deferu'd my Seruice, nor your Loues,  
 Who finde in my Exile, the want of Breeding,  
 The certainty of this heard life, aye hopelesse  
 To haue the courtesie your Cradle promis'd,  
 But to be full hot Summers Tanlings, and  
 The shrinking Slaues of Winter.

*Gun.* Then be so,

Better to cease to be. Pray Sir, to'th'Army :  
 I, and my Brother are not knowne ; your selfe  
 So out of thought, and thereto so ore-growne,

33 *Loues,*] F<sub>2</sub>, Rowe, Pope, Theob  
 Warb Johns Coll *loves* F<sub>3</sub>F<sub>4</sub> *loves*,  
 Han et cet

34 *Breeding,*] Ff, Rowe, Pope,  
 Theob Warb. Johns *breeding*, Han et  
 cet

35 *heard*] *hard* F<sub>3</sub>F<sub>4</sub> et seq  
*life,*] *life*, Cap et seq

36 *promis'd,*] *promis'd*, Theob Warb  
 Johns

39 *Then*] *Than* Rowe

40 *Better*] *Betrer* F<sub>2</sub> *Beteer* F<sub>2</sub> ap  
 Cam.

*to be*] *to be*, Rowe

*to'th'*] *to'th* F<sub>2</sub> *to th'* F<sub>3</sub>F<sub>4</sub>, +,

Dyce II, iii *to the* Cap et cet

35 The certainty of this heard life] MALONE That is, the certain consequence of this hard life—VAUGHAN (p 506) Malone, I believe, errs [The phrase] means the certain continuance of this life, and with it all those incidents which he proceeds to describe [This interpretation is, I think, so far eminently just When, however, Vaughan goes on to suggest that in the lines following, 'aye hopelesse To haue the courtesie your cradle promis'd,' should be parenthetical, does he not only deprive 'But to be still' of its aduersitive force, but of any force at all? Thus 'Who find in my exile the want of breeding, the certainty of this hard life, But to be still hot summer's tanlings,' etc To avoid this awkwardness, Vaughan is obliged to give a special meaning to 'but,' and explains that 'Shakespeare generally places "but" in this sense of "nothing more than" out of the exact position which we should now give it' which, in the present case, as Vaughan would have it, seems to be no position at all, it would have to be discarded, I fear, as meaningless—ED ]

37, 38 Summers Tanlings, and The shrinking Slaues of Winter] DOWDEN I retain the capitals in 'Summer' and 'Winter,' for perhaps personification may explain the diminutive 'tanlings' Summer, a mother with her infants tanned by the sun, Winter, a king, whose slaves wince under his lash

42 thereto so ore-growne] ECCLES Perhaps this alludes to the squalid, savage, and neglected appearance of the old man in this retirement—STEEVENS Thus, Spenser '*oregrown* with old decay, And hid in darkness that none could behold The hue thereof'—DYCE (*Remarks*, p 259) Neither Mr Collier nor Mr Knight explains 'o'ergrown' The only note on the word in the Variorum Shakespeare is [that by Steevens, which has just been given—ED]. Now, when Steevens cited these lines from Spenser (and he might have cited with equal propriety any other passage of any poet where the word 'o'ergrown' happens to be found), did he understand in what sense Shakespeare here employs 'o'ergrown'? I think not.

- Cannot be question'd. 43  
*Arui* By this Sunne that shines  
 Ile thither : What thing is't, that I neuer 45  
 Did see man dye, scarfe euer look'd on blood,  
 But that of Coward Hares, hot Goats, and Venifon?  
 Neuer bestrid a Horfe faue one, that had  
 A Rider like my selfe, who ne're wore Rowell,  
 Nor Iron on his heele? I am asham'd 50  
 To look vpon the holy Sunne, to haue  
 The benefit of his blest Beames, remaining  
 So long a poore vnknowne  
*Guz.* By heauens Ile go,  
 If you will bleffe me Sir, and giue me leaue, 55  
 Ile take the better care but if you will not,  
 The hazard therefore due fall on me, by  
 The hands of Romanes  
*Arui.* So say I, Amen 59
43. *question'd*] *question'd* F<sub>2</sub> Cam  
 45 *thither*] *hither* F<sub>4</sub> 48 *bestrid*] *bestride* Rowe 11  
 45't] Coll Ktly is it Fi et cet 49 *selfe,*] *self* Pope, +  
 46 *dye,*] Ff, + *dye!* Dyce, Glo 50 *heelee?*] *heel!* Dyce, Glo Cam  
 Cam *dye?* Cap et cet 52 *blest*] *best* Theob Warb Johns  
 47 *Venifon?*] *venison!* Dyce, Glo 56 *bul*] *but* F<sub>2</sub>

Its meaning is sufficiently explained by what Posthumus afterwards says of Belarius 'who deserv'd So long a breeding as his white beard came to'—V, III, 21, 22 [Hereupon, in consequence of the censure of Collier implied by his failure to supply a note on 'o'ergrown,' there followed an outbreak of that unseemly quarrel between the two great editors, Dyce and Collier, which even at the time could make the judicious only grieve, and now, after the lapse of years, is best forgotten. The sole aid to the reader of Shakespeare which is to be derived from it is the fresh proof it afforded, if any were needed, that Steevens is not to be trusted unless to his quotations he adds the volume and page. In the present instance he garbled the quotation from Spenser. Had he given the exact line, its inappropriateness would have been patent. Spenser is describing the 'cave of Mammon,' and what was applicable to a cave can be hardly applicable to Belarius. The complete line is 'overgrown with dust and old decay'—ED.]

45, 46 *What thing is't . . . dye!* DYCE The modern editors (misled by the Folio, which sometimes, as here, puts the interrogation point for the exclamation point) very improperly make this passage interrogative. By 'what thing is it,' etc., Arviragus means 'what a thing is it,' etc., the *a* in such exclamations being frequently omitted by our early writers [See ABBOTT; § 86.]

47 *hot Goats*] BATMAN *vppon Bartholome* (Lib, xviii, Cap 24, p 353, verso) Archelaus meaneth that the Goats breath at the ears, and not at the nose, and be seid [seldom] without feauer [heat]—TOPSELL (p 231) There is no beast that is more prone and given to lust then is a Goate



*Bel* No reason I (since of your lues you set;  
 So flight a valewation) should referue 60  
 My crack'd one to more care Have with you Boyes  
 If in your Country warres you chance to dye,  
 That is my Bed too (Lads) and there Ile lye  
 Lead, lead, the time seems long, their blood thinks scorn 65  
 Till it flye out, and shew them Princes borne *Exeunt*

*Actus Quintus. Scena Prima*

*Enter Posthumus alone*

2

*Post.* Yea bloody cloth, Ile keep thee for I am wisht

60	<i>of your</i> ] on your Cap Steev Varr	Britain The Roman Camp Dyce
62	<i>you</i> ] you, F <sub>4</sub>	2 Enter ] Enter Posthumus with a
65	<i>lead,</i> ] lead Johns et seq	bloody Handkerchief Rowe
	<i>long,</i> ] long Pope et seq	3 <i>I am wisht</i> ] Ff, Rowe, Dyce 1 for
	[ <i>Aside</i> ] <i>the time,</i> etc Han	<i>I wisht</i> Pope et cet (subs) <i>I e'en</i>
	[ <i>Aside</i> ] <i>their blood,</i> etc Vaun	<i>wish'd</i> Sing <i>I have wish'd</i> Coll conj,
	SCENE II Eccles	Ktly <i>I've wish'd</i> Del conj <i>I am-</i>
	A Field between the British and	<i>bush'd</i> Vaun <i>I'd wish'd</i> Nicholson
	Roman Camps Rowe	ap Cam

60 since of your lues you set, etc] For examples where "of" passes easily from "as regards" to "concerning," "about," see ABBOTT, § 174

1 Both ECCLES and DANIEL confine the whole of this Fifth Act to one day, the Twelfth. The latter says that the 'last line of the play justifies the placing of the whole of the last Act, including the battle, Posthumus's imprisonment, and the final scene, in one day only'

2 Enter Posthumus] BOAS (p 516) It is no longer necessary that, to be near her husband, Imogen should be carried to Rome. Cymbeline's refusal of tribute has produced an invasion of Britain by the imperial troops, with Iachimo as leader and Posthumus enrolled as a volunteer. The latter (whose complete disappearance from the scene during Acts III and IV is a serious defect in plot-construction) has repented of his outburst of murderous fury against his wife, and is now anxious to atone for it as best he may

3 Yea bloody cloth, etc] JOHNSON The bloody token of Imogen's death which Pisano in the foregoing Act determined to send. This is a soliloquy of nature, uttered when the effervescence of a mind agitated and perturbed spontaneously and inadvertently discharges itself in words. The speech throughout all its tenor, if the last conceit be excepted, seems to issue warm from the heart. He first condemns his own violence, then tries to disburden himself by imputing part of the crime to Pisano, he next soothes his mind to a momentary and artificial tranquillity by trying to think he has been only an instrument of the gods for the happiness of Imogen. He is now grown reasonable enough to determine that having done so much evil he will do no more, that he will not fight against the

Thou should'ft be colour'd thus. You married ones,  
 If each of you should take this courfe, how many 5  
 Muft murder Wiues much better then themfelues  
 For wrying but a little? Oh *Pisano*,  
 Euery good Seruant do's not all Commands  
 No Bond, but to do iuft ones Gods, if you  
 Should haue 'tane vengeance on my faults, I neuer 10  
 Had lu'd to put on this fo had you faued

5 *should*] *would* F<sub>3</sub>F<sub>4</sub>, +, Varr Mal  
 Steev Varr

6 *murther*] Ff, Rowe, Pope, Theob  
 Han Cap Knt, Wh *murder* Warb  
 et cet.

7 *little?*] *litle* Knt, Dyce, Sta Glo  
 Cam

*Oh*] O Cap et seq  
*Pisano*,] Ff, +, Cap *Pisano*!  
 Pope et cet

8 *Seruant*] *Servants* F<sub>4</sub>

*Commands*] *commands*—Rowe,  
 Pope 1

9 *Gods*,] Ff, Cap *Gods*! Rowe et  
 cet

10 *Should haue 'tane*] *Had taken*  
 Ktly conj

*'tane*] *tane* F<sub>2</sub> *ta'ne* F<sub>3</sub>F<sub>4</sub> *ta'en*  
 Rowe

country which he has already injured, but as life is no longer supportable, he will die in a just cause, and die with the obscurity of a man who does not think himself worthy to be remembered.—ECCLES here expresses much and prolonged wonder over the difficulty of accounting for this 'bloody cloth', since it must have reached the hands of Posthumus after his arrival in Britan. Eccles thinks that Posthumus must have privately dispatched a messenger with authority to receive it from *Pisano*. And if this be so, Shakespeare should unquestionably have communicated some intelligence of it to the audience

3 I am wisht] ABBOTT (§ 294) A participle formed from an adjective means 'made of (the adjective),' and derived from a noun means 'endowed with (the noun)' [Thus, 'your loop'd and window'd raggedness'—*Lear*, III, iv, 31, 2 e, your raggedness endowed with many loops and windows. Again, 'A guiled shore'—*Mer of Ven*, III, ii, 97. Thus the present 'I am wisht' is equivalent to 'I have had many a wish'—THISELTON, who at first explained the phrase as the case of a suppressed relative, 'I am that wisht,' later (*Notula Critica*, p 27) withdrew this explanation on finding in Dekker's *Wonderful Yeare*, 1603, the following: 'I know not how they sped [the "Mountbank doctors" during the Plague], but some they sped I am sure, for I haue heard them band for the Heauens, because they sent those thither, that were wisht to tarry longer vpon earth,' [p 117, ed Grosart], 'where,' observes Thyselton, "'were wisht" clearly means "were possessed with the desire"'—DOWDEN conjectures "'I am Who wish'd," and closes the line with "am"' [See V, iv, 107, 'The more delay'd, delighted'—Ed]

5, 6 If each of you themfelues] See I, ii, 58, III, iii, 112, IV, ii, 285

7 For wrying but a little] STEEVENS For this uncommon verb, see Stanyhurst, *Trans of Virgil* 'Right so to thee same boord thee maysters al wrye the vessels'—III, [p 88, ed Arber] Again, in Sidney's *Arcadia* 'to what a passe are our mindes brought, that from the right line of vertue, are wryed to these crooked shifts.'—p 67, ed. 1598

11 to put on this] JOHNSON That is, to instigate, to incite

The noble *Imogen*, to repent, and strooke 12  
 Me (wretch) more worth your Vengeance But alacke,  
 You fnatch some hence for little faults, that's loue  
 To haue them fall no more you some permit 15  
 To fecond illes with illes, each elder worfe,

12 *Imogen*,] *Imogen Rowe* et seq  
*repent*,] Ff, +, Coll Glo Cam  
*repent*, Cap et cet  
*strooke*] *strook* F<sub>3</sub>F<sub>4</sub>, Rowe, Cap  
*struck* Pope

13 *Me (wretch)*] *Me wretch*, Var '03,  
 '13, '21, Dyce 1 *Me, wretch* Glo Cam  
 Dyce II, III

14 *some hence*] *from hence* Ff, Rowe,  
 Warb

14 *little*] Om Theob II  
 16 *elder worfe*,] Johns Knt, Dyce,  
 Sta Glo Cam *Elder worfe*, Ff *worse*  
*than other* Rowe, Pope, Theob Han  
 Warb *younger worse*, Cap conj *ill*  
*the worse*, Jackson, White approves  
*later worse*, Coll III (MS) *elder-worse*,  
 Sing *elder worst* Bulloch *other worse*  
 Herr *elder worse*, Cap et cet  
 Line here indicated as lost Ktly

14, 15 that's loue To haue them fall no more] WORDSWORTH (p 116)  
 Compare *Isaiah*, lvi, 1 'Merciful men are taken away, none considering that the  
 righteous is taken away from the evil to come'

15, 16 you some permit To second illes with illes, each elder worse]  
 JOHNSON The last deed is certainly not the oldest, but Shakespeare calls the  
 deed of an elder man an *elder deed*—TOLLET That is, where corruptions are, they  
 grow with years, and the oldest sinner is the greatest You, Gods, permit some to  
 proceed in iniquity, and the older such are, the more their crime—MALONE  
 I believe our Author must answer for this inaccuracy, and that he inadvertently  
 considered the later evil deed as the elder, having probably some general notion  
 in his mind of a quantity of evil, commencing with our first parents, and gradually  
 accumulating in process of time by a repetition of crimes—DYCE I agree with  
 Malone that Shakespeare here regarded the later deed as the elder—RANN Each  
 deed of an old sinner being worse than the preceding, till at length, pierced with a  
 review of their accumulated enormities, they became exemplary penitents—  
 KNIGHT What Dr Johnson says is, perhaps, prosaically true, but as the man who  
 goes on in the commission of ill is older when he committed the last ill than when  
 he committed the first, we do not believe that Shakespeare, as Malone says, '*in-*  
*advertently* considered the later evil deed as the elder' The confusion, if there be  
 any, in the text, may be reconciled by Bacon's notion that what we call the old  
 world is really the young world, and so a man's first sin is his youngest sin—  
 COLLIER (ed II) The MS changes 'elder' to *later* We can well understand how  
 later ills should be worse than those which went before them—SINGER I have no  
 doubt this is merely a misprint for 'each *elder-worse*' Shakespeare has used the  
 old superlative prefix in a comparative sense, as if he had written 'each worse and  
 worse' The superlative '*elder-lifest*' is found in 2 *Hen VI* I, 1, 28—THISELTON  
 (p 42) 'Worse' is clearly a verb governing 'each elder,' for otherwise we are  
 left without a distinct antecedent for 'it' Milton makes 'worse' a verb in *Paradise*  
*Lost*, vi, 440 ('to better us and worse our foes'), where it means to 'place at a  
 disadvantage' For the subject of 'worse' we must either have recourse to the  
 suppressed relative, making 'each elder worse' equivalent to 'that place each  
 elder ill at disadvantage,' or we may,—not so well I think,—refer to 'you.' The  
 passage should present no further difficulty if we bear in mind that 'illes' is a

And make them dread it, to the dooers thrift.

17

17 *them*] *men* Coll u (MS)  
*them dread it*] *trade in them*  
 Herr  
*dread it, thrift*] Ff (*thrift*  
 Ff, *thrift*, F4), Pope u, Var '78, '85,  
 Mal Ran Knt, Coll Dyce, Sta Glo  
 Cam *dread it, thrift*; Rowe, Pope 1  
*dreaded, thrift* Theob Han Cap Wh  
 Ktly *dread it thrift* Johns Steev  
 Varr *dreaded to thrift* Warb conj  
 (Nichols, III, u, 260), Sing *dread it*,

*trust* Br Nicholson (N & Q, III, v,  
 234, 1864) *bread o't thrift* Bulloch  
*reap it, thrift* Sprengel *done but to*  
*the doer's thrift* Orson (MS) *dreadful*,  
*thrift* Spence (N & Q, VI, 1, 92,  
 1880) *dread the evil-doer's thrift* Lloyd  
 (N & Q, VI, xii, 342, 1885) *dream it*,  
*thrift* Vaun  
 17 *dooers*] *dooers* Ff, Han *doer's*  
 Pope, Steev Varr Coll *dooers* Theob  
 et cet

general term covering 'ills suffered' as well as 'ills done,' and that 'thrift' may mean 'abstinence' as well as 'welfare'—DOWDEN 'Elder,' meaning 'later,' the idea of a course of evils developing to maturity being transferred to the evils themselves, which proceed from a more developed stage of sin Compare 'elder days,' meaning days of more advanced age, in *Rich II* II, iii, 43 'my service raw and young, which elder days shall ripen'

17 And make them dread it, to the dooers thrift] THEOBALD The Divinity Schools have not furnished juster observations on the conduct of Providence than Posthumus gives us here in his private reflections You Gods, says he, act in a different manner with your different creatures 'You snatch some hence for little faults, that's Love, To have them fall no more' This seems a fine short comment on what St Paul says to the Hebrews 'The Lord chasteneth whom he loveth' The philosopher Seneca is more ample upon the same subject 'Hoc Deus, quos probat, quos amat, indurat, recognoscit, exercet' Others, says our Poet, you permit to live on, to multiply and increase in crimes, 'And make them *dread it*, to the *doer's* thrift' Here's a relative without an antecedent substantive, and a Genitive Case Singular, when all the other members of the sentence run in the plural Both which are a breach of Grammar We must certainly read, 'And make them *dreaded* to the doers' thrift,' i e, others you permit to aggravate one crime with more, which enormities not only make them revered and dreaded, but turn in other kinds to their advantage Dignity, respect, and profit accrue to them from crimes committed with impunity—CHURTON COLLINS (*Essays*, etc, p 281) This note [of Theobald] is a model of what such notes should be [In Nichol's *Illustrations* (ii, 269) Theobald writes to Warburton, '*Dreaded* I had a great while ago corrected' Warburton's text reads 'And make them dread, to the doers' thrift—' The CAM EDD suggest that either Warburton had forgotten Theobald's emendation or that 'it' was probably omitted by mistake 'In the Globe Edition,' they add, 'we have put an obelus to this most difficult and probably corrupt passage']—JOHNSON There seems to be no very satisfactory sense yet offered I read, but with hesitation 'make them *deeded* to the,' etc The word *deeded* I know not, indeed, where to find, but Shakespeare has, in another sense, *undeeded* in *Macbeth* 'my sword I sheath again undeeded' I will try again, and read thus 'make them *trade* it to the,' etc *Trade* and *thrift* correspond Our Author plays with *trade*, as it signifies a lucrative vocation, or a frequent practice So Isabella says, 'Thy sin's not accidental, but a *trade*'—STEEVENS However ungrammatical, I believe the old reading is the true one To make them *dread it* is to make them *persevere in the commission of dreadful actions* Dr Johnson has observed on a

## [17 And make them dread it, to the doers thrift]

passage in *Hamlet* that Pope and Rowe have not refused this mode of speaking 'To *sin*ner it or *sinn* it,'—and 'to *coy* it'—MALONE Mr Steevens's interpretation appears to me inadmissible—CAPELL (117) In 'make them,' 'them' refers to these 'ills,' 'make' is as much an infinitive as 'second,' and 'make them dreaded' is to make the ills enormous and dreadful, to the great profit of those who do them—MONCK MASON (p 336) There is a meaning to be extracted from these words as they now stand, and in my opinion not a bad one 'Some you snatch from hence for little faults, others you suffer to heap ills on ills, and afterwards make them dread their having done so, to the eternal welfare of the doers' The whole speech is in a religious strain 'Thrift' signifies a *state of prosperity* It is not the commission of the crimes that is supposed to be for the doer's thrift, but his dreading them afterwards, and, of course, repenting, which ensures his salvation The same sentiment occurs in *The False One*, where the Soldier, speaking of the condition of Septimius, who murdered Pompey, says, 'he was happy he was a rascal, to come to this,' [IV, iii]—KNIGHT Posthumus is comparing his own state with what he supposes is that of Imogen She is snatched 'hence, for little faults', he remains 'to second ills with ills' But how is it that such as he '*dread it*'? The commentators believe that there is a misprint The author of the pamphlet we have already quoted, 'Explanations and Emendations,' etc, thinks that 'it' refers to 'vengeance,' four lines above We cannot feel confident of this We cannot help believing that some word ought to stand in the place of 'dread it' We are inclined to conjecture that 'dread it' has been misprinted for *do each* 'make them *do each* to the doer's thrift.'—WHITE (ed 1) That is, 'make the evil deeds of these men awaken a dread of the doers, which enables them to go on with impunity in their selfish wickedness'—COLLIER (ed 11) The MS has *men* for 'them,' and the meaning seems to be that men dreaded the commission of great crimes, to the thrift of the offender, who is able to take advantage of their fears—STAUNTON The commentators have contended that the last deed is not the oldest, but, whether rightly or wrongly, it is certain Shakespeare so considered it, thus, in *Pericles* 'And what first but fear what might be done, Grows elder now,' etc—I, ii, 14 The real pinch in the passage is [line 17], which has been tortured into [five substitutions] and still remains as inscrutable as ever—HUDSON Some bold knaves are permitted to go on from bad to worse, the crimes causing the doer of them to be *feared*, and so working for his security and profit In other words, boldness in wrong sometimes brings impunity by scaring earthly justice from her propriety—ROLFE The passage may be corrupt, but the emendations seem to me less intelligible than the original text—DEIGHTON Others you permit to heap crime on crime, each succeeding one being more heinous than its predecessor, and cause them to dread this accumulation, with the result that they, the doers, being driven by this dread to repent, profit thereby, *i e*, by repenting It has been objected that 'elder' ought logically to mean the preceding, not the succeeding, crime, but it seems probable that Shakespeare here uses 'elder' in the same way that Bacon, *Adv of Learning*, I, v, 1, says *ancient* ought to be used in regard to time 'And to speak truly, *Antiquitas sæculi, juvenus mundi* These times are the ancient times when the world is ancient, and not those which we account ancient *ordine retrogrado*, by a computation backward from ourselves' So, too, Webster of Clitheroe, in his *Academiarum Examen* (quoted by Dyce, Preface to John Webster's *Dram Works*, p xxix), says, 'In regard of Natural Philosophy, we

But *Imogen* is your owne, do your best willes, 18  
 And make me blest to obey. I am brought hither  
 Among th'*Italian* Gentry, and to fight 20

18 *Imogen* as] *Imogen's* Pope, + 18 *best*] *blest'd* Johns conj  
 owne.] Ff, Rowe. *own* Johns 19 *obey*] *obey'* Pope et seq  
*own*, Pope et cet

preposterously reckon former ages, and the men that lived in them, the Ancients, which in regard of production and generation of the Individuals of their own species are so, but in respect of knowledge and experience this Age is to be accounted the most ancient.—DOWDEN The Folio text seems to me correct In generalising about evil-doers Posthumus is thinking of his own case He has thoughts of his past,—the wager which was a trap for Imogen, and the murder, he now comes to his present state,—one in which this course of evil terrifies him with the thought of its further progress, a dread which will cause him to bring to an end the growing sum of evil,—by the honourable death which he anticipates,—and to his infinite advantage 'Thrift,' in the sense of gam, profit, is common in Shakespeare [In dealing with all puzzling or obscure lines such as these, should we not bear in mind how much of the obscurity may be due to our having the printed text before our eyes, over which we can pore and analyse, and mark any defect in grammar or coherence? Ought we not accept the lines as when spoken and when our ears are our only interpreters? Surely it was thus that Shakespeare intended them to be received What, then, would be the fleeting impression we should receive from the present passage? Would it not be that the gods permit some people to go from bad to worse, heaping crime on crime, until at last they make them fairly loathe this evil course, which is a good thing for the culprit? It is when we pause over every word that we are puzzled by 'each elder worse,' and ask what 'it' refers to, etc And then the fanaticism of emending seizes us, and we propose changes, utterly oblivious of the fact that by all others our emendation will be at once discarded or mentioned only to be jeered at—ED ]

18 But *Imogen* is your owne] W W LLOYD (*N & Q*, VI, xii, 342, 1885) If this phrase is not nonsense, it at least will bear no interpretation which blends happily with Posthumus's reflection We cannot be wrong in erasing '*Imogen*' and printing '*But judgment* is your own' An alternative suggestion is to read, '*But vengeance* is your own,' with support of the observation that the idea of vengeance is so present to the mind of Posthumus, that the word has already occurred twice in the speech, and then the familiarity with the text (*Rom*, xii, 19), '*Vengeance* is mine, I will repay, saith the Lord,' might easily influence the Poet But, on the other hand, the *ductus literarum* is decidedly in favour of *judgment*—INGLEBY If the four lines ('You snatch doers thrift,' 14-17) of explanation be omitted, and also 'But' in line 18, these words ['*Imogen* is your own'] are in place, and answer to 'so had you saved,' etc, and there would not be the least ground for suspecting the purity of the text With the insertion of those four lines an element of doubt arises, which gives a *locus standi*, for Mr Lloyd's first ['*judgment*'] and very clever emendation [It is 'clever,' as Ingleby says, but is it needed? Does it not mar a little the gradual inclining toward not merely forgiveness, but even to an exaltation of Imogen, who is now in Heaven, among the very own of the Gods? Is there not a pathetic tenderness and a cadence in the words which *judgment* and, still more, *vengeance* rasp?—ED ]

Against my Ladies Kingdome · 'Tis enough 21  
 That (Britaine) I haue kill'd thy Mistris Peace,  
 Ile gue no wound to thee . therefore good Heauens,  
 Heare patiently my purpose Ile disrobe me  
 Of these Italian weedes, and suite my selfe 25  
 As do's a Britaine Pezant . fo Ile fight  
 Against the part I come with . fo Ile dye  
 For thee (O Imogen) euen for whom my life  
 Is euery breath, a death · and thus, vnknowne,  
 Pittied, nor hated, to the face of perill - 30  
 My selfe Ile dedicate Let me make men know

21 Ladies] lady's Rowe et seq	Pope, Theob 1, Cap Briton Theob 11
22 Mistris Peace,] Ff, Rowe, Pope,	et cet
Han Cap mistress Peace! Johns	26 Pezant] Pezant F <sub>4</sub> peasant?
Knt mistress peace! Theob et cet	Rowe peasant, Pope et seq
23 thee] thee Pope et cet	28 euen] Om Pope, Theob Han
24 purpose] Ff, +, Coll Ktly purpose — Dyce, Sta purpose Cap et cet *	Warb
26 Britaine] F <sub>2</sub> Britain F <sub>3</sub> F <sub>4</sub> , Rowe,	29 thus,] thus Ff, + unknowne] not known Han
	30 nor] or Han not Johns

22 thy Mistris Peace] STAUNTON (*Athenæum*, 14 June, 1873) So, flatly, reads every modern text Can I be mistaken in believing Shakespeare wrote, 'thy mistress-piece!' The received lection sounds absolutely senseless, while, considering the exalted rank and august endowments of Imogen, the expression, of which it appears to be a sophistication, is peculiarly appropriate Compare—a notable instance of its use—the following passage from Lord Herbert's *Hist of Henry VIII* (ed 1649) 'Among whom, because Mistrisse Elizabeth Blunt, daughter to Sir John Blunt, Knight, was thought, for her rare Ornaments of Nature and education, to be the beauty and Mistress-peece of her time,' etc—MURRAY (*N E D*), who says it is formed in 'master-piece,' adds a second quotation Fuller (*Worthies*, Herefordshire, II, 41, 1662), 'Rosamund, being the mistress-piece of beauty of that age'—THISELTON Staunton may be right, the colon representing a hyphen which was often in a form resembling the sign of equality, compare 'Abraham Cupid' in *Rom & Jul*, II, 1, 13, Q<sub>2</sub>, also a similar use of the colon in Scotch legal documents, and also perhaps the sign of ratio Either reading gives good sense, but 'my Ladies Kingdome,' line 21, seems to turn the balance in favour of the usual text [Rarely, indeed, is there suggested, I think, a more plausible emendation than this of Staunton And our regret cannot but be correspondingly great that the need of it is not greater See also, 'The peece of tender Ayre, thy vertuous Daughter,' V, v, 529 See again, 'Thy mother was a piece of virtue,' *Temp*, I, ii, 56—ED ]

25 weedes] That is, clothes, as in Shakespeare *passim* They are referred to again in 'habits,' line 32

31-35 Let me . more within] The vulgar, discordant note struck in these lines, with their braggart tone, from a heart-broken man whose only prayer was a death unknown, *never* came from the hand that wrote what precedes it—ED

More valour in me, then my habits shew. 32  
 Gods, put the strength o'th' *Leonati* in me ·  
 To shame the guize o'th' world, I will begin,  
 The fashion leffe without, and more within *Exit* 35

## Scena Secunda

*Enter Lucius, Iachimo, and the Romane Army at one doore* 2  
*and the Britaine Army at another · Leonatus Posthumus*  
*following like a poore Souldier They march ouer, and goe*  
*out Then enter againe in Skirmish Iachimo and Posthu-* 5  
*mus · he vanquisheth and disarmeth Iachimo, and then*  
*leaves him.*

*Iac.* The heauineffe and guilt within my bofome,  
 Takes off my manhood : I haue belyed a Lady,  
 The Princeffe of this Country ; and the ayre on't 10  
 Reuengingly enfeebles me, or could this Carle,

32 *habits show*] Fi (*show*, F<sub>4</sub>)  
*habit's show*, Rowe, Pope *habit's shew*,  
 Theob Warb Johns *habit shews*,  
 Han

33, 34 *o'th'*] *o'the* Cap et seq

33 *me*] *me!* Theob et seq

34, 35 *begin, The fashion*] Fi, Rowe  
*begin, The fashion*, Pope *begin The*  
*fashion* Johns *begin The fashion*,  
 Theob et cet

1 Scene continued Rowe, + Scene  
 III Eccles

2 Enter ] Enter, from opposite  
 side, Lucius, Iachimo, and the Roman  
 Army then the British army, Post-

humus following it, like a poor Soldier  
 They march over and go out Alarums  
 as of a Battle begun Enter, in skir-  
 mish, several little Parties, with them,  
 Iachimo and Posthumus [The rest as  
 in text] Cap et seq (subs) Trumpets  
 and Drums Enter leave him Alar-  
 ums on both sides Coll (monovol)

8 *heauineffe*] *heavnest* Theob II (mis-  
 print)

*and*] of Warb Coll conj (Warb  
 MS, N & Q, VIII, III, 263, 1893),  
 Coll conj

9 *I haue*] *I've* Pope, +, Dyce II, III

II *me,*] *me* Rowe et seq

2 Enter, etc] KNIGHT holds that the minuteness of the stage directions in the first four Scenes of this Act savours of youth, and is possibly due to the fact that we here have the remnants of an early sketch which Shakespeare at a later period elaborated [In Garrick's Version the stage direction and opening lines are as follows 'A FIELD OF BATTLE A grand Fight between the Romans and Britons the Romans are drove off Enter Posthumus and Iachimo fighting Iachimo drops his Sword Posthumus Or yield thee, Roman, or thou dy'st Iachimo Peasant, behold my breast Post No, take thy life and mend it [*Exit* Post] Iachimo The heaviness and sin,' etc, etc, as in the original—Ed]

6, 7 *and then leaves him*] RUGGLES (p 38) This mercy has a rich reward Had Posthumus put Iachimo to death, he would have slain the only witness that could fully confirm Imogen's truth

II. Carle] MURRAY (N E D)—[For the elaborate genesis of this word recourse



A very drudge of Natures, haue subdu'de me 12  
In my proffession ⁊ Knighthoods, and Honors borne

As I weare mine) are titles but of scorne  
If that thy Gentry ( Britaine) go before 15

This Lowt, as he exceeds our Lords, the oddes  
Is, that we scarfe are men, and you are Goddes *Exit*

*The Battaile continues, the Britaines fly, Cymbeline is taken: Then enter to his rescue, Bellarius, Guiderius, and Arunragus* 20

*Bel* Stand, stand, we haue th'aduantage of the ground,  
The Lane is guarded Nothing rowts vs, but  
The villany of our feares.

*Gun. Arun* Stand, stand, stand fight.

*Enter Posthumus, and seconds the Britaines. They Rescue* 25  
*Cymbeline, and Exeunt.*

*Then enter Lucius, Iachimo, and Imogen*

*Luc.* Away boy from the Troopes, and saue thy selfe-  
For friends kil friends, and the disorder's such  
As warre were hood-wink'd. 30

*Iac* 'Tis their fresh supplies.

12 *Natures*] *Ff nature Pope, + nature's Rowe et cet*  
*subdu'de* *subdu'd F<sub>3</sub>F<sub>4</sub>*

13 *and*] *Om Pope, Han borne* *born F<sub>4</sub>, Rowe, +, Cap*  
14 *titles*] *itles Theob n (mis-print?)*

*scorne*] *scorn, Rowe, Pope, Theob Han Warb*

18 *Battaile*] *Battel F<sub>3</sub>F<sub>4</sub>, Rowe, Pope, Han*

18, 25 *Britaines*] *Ff (subs) Britons Theob n*

21 *stand,*] *stand, Pope, + stand Johns stand! Cap et seq*

*th'aduantage*] *Pope, +, Dyce n, the aduantage Ff et cet*

*ground,*] *ground, Pope, Theob Warb et seq*

22 *The Lane*] *Thai lane Rowe n, + guarded* *garded F<sub>4</sub>*

24 *Stand, stand,*] *Stand, stand Rowe, Pope, Han Stand, stand Johns*

*fight*] *fight! Cap et seq*

29 *disorder's*] *disorders Han n (mis-print?)*

must be had to the inestimable *Dictionary* itself] The form *karl* appears as the proper name *Carl*, Latin *Carolus*, French and English *Charles* 1 A man of the common people 2 A bondman, a villain 3 Hence, A fellow of low birth or rude manners, a base fellow, a churl—STEEVENS The thought seems to have been imitated in *Philaster* 'The gods take part against me, could this *boor* Have held me thus else'—[IV, iii]

12 A very drudge of Natures] WALKER (*Crit*, ii, 309) In *Rich III* I, iii, we have 'The slave of nature,' which means neither more nor less than a *born villain* [By quoting the present phrase immediately after his remark on *Rich III*. the inference is that Walker would interpret it as a *natural born drudge*]

*Luc.* It is a day turn'd strangely · or betimes 32  
Let's re-inforce, or fly. *Exeunt*

### Scena Tertia

*Enter Posthumus, and a Britaine Lord.* 2  
*Lor* Cam'ft thou from where they made the stand?  
*Post.* I did,  
Though you it seemes come from the Fliers? 5  
*Lo,* I did.  
*Post.* No blame be to you Sir, for all was lost,  
But that the Heauens fought : the King himselfe 8

32 <i>strangely</i> ] <i>strangely</i> Pope, +	2 Britaine] <i>British</i> Pope et seq
33 <i>re-inforce</i> ] <i>re-inforce</i> F <sub>2</sub>	5 <i>come</i> ] <i>came</i> F <sub>3</sub> F <sub>4</sub> , +, Dyce II, III
1 Scene continued Rowe Scene II	<i>Fliers?</i> ] <i>Fliers</i> F <sub>3</sub> F <sub>4</sub> et seq
Pope, Han Warb. Johns	6 <i>did</i> ] <i>bid</i> F <sub>2</sub>
Scene IV Eccl.	7 <i>be to you</i> ] <i>to you</i> F <sub>3</sub> F <sub>4</sub> , Rowe
SCENE, another Part of the Field of	<i>Sir,</i> ] <i>Sir</i> , Cap et seq
Battel Theob	8 <i>fought</i> ] <i>fought</i> Coll Ktly

33 Let's re-inforce] CRAIGIE (*N E D*, s v 4) To obtain reinforcements [The present passage is the only one, except a quotation dated 1811, where this verb is used intransitively]—DOWDEN Mr Hart thinks that this means not obtain reinforcements, but 'renew the attack,' and he cites the *Play of Stuckley* (Simpson's *School of Shakespeare*, p 207), where he believes the word bears this meaning [The passage referred to is as follows 'Retire thee into Clamgabay Where Alexander and MacGilliam Buske May join their Scots And reinforce the English with fresh power,' where the word certainly seems to mean, as a footnote says, 'renew the attack upon, engage again', and it is possible that it so means here, whether or not it is intransitive—CRAIGIE (*op cit*) quotes a passage from *Coriolanus* as an illustration of the use of 'Reinforcement,' as meaning 'A renewal of force, a fresh assault'—'He "aydelesse came off, And with a sudden re-inforcement stricke Comoles like a Planet"—II, II, 117' Here again, as in *Stuckley*, it is transitive It must, however, be borne in mind that these two examples are exceptions to the large number of instances involving the idea of added forces—Ed]

6 I did] CRAIG These two 'I did's' are awkward It is very likely, I think, that Shakespeare here wrote *Aye* It must be remembered that *Aye* is always printed 'I' in the Folios

8 the Heauens fought] STEEVENS So in *Judges*, v, 20 'They fought from heaven, the stars in their courses fought against Sisera'

8 the King himselfe, etc] CAPELL (p 118) The description that begins at these words, and is concluded in the speech that comes after, is worded with such conciseness in some parts, clogged with so much parenthetical matter in others, and its images follow so thick one upon the heels of another, that a more than ordinary attention is necessary to gain due understanding of it This sen-

## [8 the King himselfe]

tence and the three it is followed by are put absolutely, after which the construction is regular as far down as the words 'athwart the lane' [line 23], where we must supply *throwing himselfe*, for 'soldiour' is not connected with anything, but the sense is broke off at it. This turning of the tide of battle by Belarius and his two sons is derived from an incident narrated by Holinshed (*Hist of Scotland*, p. 155), which is quoted in part by MALONE and MUSGRAVE. It stands thus in Holinshed: 'The Danes being backed with the mountaine, were constreined to leaue the same, and with all speed to come forward vpon their enimies, that by ioining they might auoid the danger of the Scotchmens arrowes and darts by this means therefore they came to handstrokes, in maner before the signe was giuen on either part to the battell. The fight was cruell on both sides and nothing hindered the Scots so much, as going about to cut off the heads of the Danes, euer as they might overcome them. Which maner being noted of the Danes, and perceiuing that there was no hope of life but in victorie, they rushed forth with such violence vpon their aduersaries, that first the right, and then after the left wing of the Scots, was constreined to retire and flee backe, the middle-ward stoutly yet keeping their ground but the same stood in such danger, being now left naked on the sides, that the victorie must needes haue remaned with the Danes, had not a renewel of the battell come in time, by the appoyntment (as is to be thought) of almightie God.

'For as it chanced, there was in the next field at the same time an husbandman, with two of his sons busie about his worke, named Haie, a man strong and stiffe in making and shape of bodie, but indued with a valiant courage. This Haie beholding the king with the most part of the nobles, fighting with great valiance in the middle ward, now destitute of the wings, and in great danger to be oppressed by the great violence of his enimies, caught a plow-beame in his hand, and with the same exhorting his sonnes to doo the like, hasted towards the battell, there to die rather amongst other in defense of his countrie, than to remaine alue after the discomfiture in miserable thralldome and bondage of the cruell and most vnmmercifull enimies. There was neere to the place of the battell, a long lane fensed on the sides with ditches and walles made of turfe, through the which the Scots which fled were beaten downe by the enimies on heapes.

'Here Haie with his sonnes, supposing they might best staie the flight, placed themselves ouerthwart the lane, beat them backe whome they met fleeing, and spared neither friend nor fo, but downe they went with all such as came within their reach, wherewith diuerse hardie personages cried vnto their fellowes to returne backe vnto the battell, for there was a new power of Scotchmen come to their succours, by whose aid the victorie might be easilie obtained of their most cruell aduersaries the Danes therefore might they choose whether they would be slaine of their owne fellowes comming to their aid, or to returne againe to fight with the enimies. The Danes being here staied in the lane by the great valiance of the father and the sonnes, thought verely there had beene some great succors of Scots come to the aid of their King, and therevpon ceassing from further pursute, fled backe in great disorder vnto the other of their fellowes fighting with the middle ward of the Scots. But Haie, who in such wise (as is before mentioned) staied them that fled, causing them to returne againe to the field, deserued immortall fame and commendation. for by his meanes chieffie was the victorie atchieued.'

MUSGRAVE. It appears from Peck's *New Memoirs*, etc., Article 88, that Milton intended to have written a play on this subject. [After enumerating Milton's poems,

Of his wings deftute, the Army broken,  
 And but the backes of Britaines seene, all flying 10  
 Through a strait Lane, the Enemy full-hearted,  
 Lolling the Tongue with slaught'ring hauing worke  
 More plentifull, then Tooles to doo't. strooke downe  
 Some mortally, some flightly touch'd, some falling  
 Meerely through feare, that the strait passe was damm'd 15  
 With deadmen, hurt behinde, and Cowards liuing  
 To dye with length'ned shame.

*Lo* Where was this Lane?

*Poff.* Close by the battell, ditch'd, & wall'd with turph,  
 Which gaue aduantage to an ancient Soldiour 20  
 (An honest one I warrant) who deseru'd  
 So long a breeding, as his white beard came to, 22

9-17 Mnemonic Pope, Warb  
 10 *Britaines*] *Fi* (subs), Rowe,  
 Pope, Cap *Britain* Theob Warb  
 Johns *Britons* Han et cet

*seene,*] *seen,* Cap et seq  
 11 *strait*] *straight* F<sub>2</sub>F<sub>3</sub>, Rowe, Pope,  
 Theob Han Warb

*Lane,*] *lane,* Theob 1, Cap et seq  
 12 *slaught'ring*] *slaught'ring,* or  
*slaughtering,* Rowe et seq

13 *doo't*] *do't,* Rowe et seq  
*strooke*] *stroke* F<sub>2</sub> *strook* F<sub>3</sub>F<sub>4</sub>,  
 Rowe 1, Cap *struck* Rowe 11

14 *flightly touch'd,*] *slightly, touch'd*  
 Vaun Dowden

15 *feare,*] *fear,* Cap et seq

15 *strait*] *straight* Rowe, Pope,  
 Theob Han Warb

*damm'd*] *damn'd* Pope, Warb  
 16 *deadmen*] *dead-men* F<sub>3</sub>F<sub>4</sub> *dead*  
*men* Rowe et seq

*behinde,*] *behind,* Pope  
 19 *battell,*] *battle,* Johns  
*turph,*] *turfe,* F<sub>3</sub> *turf,* F<sub>4</sub>, +

*turf,* Cap et seq  
 20 *Soldiour*] *Souldier* F<sub>3</sub>F<sub>4</sub> *soldier,*  
 Rowe, +, Coll Glo Cam *soldier,*—

Cap et cet (subs)  
 21 (*An warrant*)] *An warrant,*  
 Cap et seq

21, 22 (*An came to,*] In parentheses,  
 Pope

Peck (p 88) thus begins his Chap XII 'Besides all these our author intended likewise (as may be remembered) upwards of ninety dramatic pieces I shall here give the Catalogue of them from his MS Common-place-book, now in Trinity College Library' No lxxxviii reads 'Haie, the plowman, who, with his two sons that were at plow, running to the battell that was between the Scots & Danes in the next field, staid the flight of his countrymen, renew'd the battell, & caus'd the victorie, &c Scotch Story, p 155' It is, I think, noteworthy that No xc on this list is 'Macbeth Beginning at the arrival of Malcolm at Mackduffe The matter of Duncan may be expres't by the appearing of his ghost'—Ed]

12 *Lolling the Tongue*] This forcible-feeble expression has not, to me, a Shakespearian stamp Nor the use of 'Tooles' in the next line The first line in all this description that, to me, gives the true ring is 'To die with length'ned shame'—Ed

16 *deadmen*] See WALKER (*Crit*, II, 136), or II, III, 77

21, 22 *deseru'd* So long a breeding, as his white beard came to] WHITE His service to his country made him worthy of the great age indicated

In doing this for's Country Athwart the Lane, 73  
 He, with two striplings (Lads more like to run  
 The Country base, then to commit such slaughter, 25  
 With faces fit for Maskes, or rather fayrer  
 Then those for preferuation cas'd, or shame)  
 Made good the passage, cryed to those that fled  
 Our Brittaines hearts dye flying, not our men, 29

23 for's] Fi,+, Coll Dyce, Sta  
 Glo Cam for's his Var '73 (misprint?)  
 for his Cap et cet

Country] Ff,+, Ktly, Cam  
 country, Knt country, Han et cet  
 Athwart] 'Thwart Pope,+

25 slaughter,] slaughter, Theob  
 Warb et seq

27, 28 cas'd, Made] cas'd) 'For

shame Make Han (reading For shame  
 passage, as a quotation)

28 passage,] passage, Johns et seq  
 fled] fled, Fi et seq

29-33 Mnemonic Pope As quota-  
 tion Theob et seq

29 hearts] harts Pope n et seq  
 men,] men, Pope et seq

by his beard—SCHMIDT (*Lex, s v Breeding*) That is, who deserved to live so long as to breed his long white beard—INGLEBY That is, who shewed by his valour that he had profited by such long experience (in arms) as his long white beard cited—DEIGHTON Who, in so serving his country, well deserved of it the support it had given him during the life which his white beard showed him to have lived—DOWDEN Who deserved the nurture of his country for as many years as his white beard indicated [May it not mean Who, for this patriotic action, deserved as long a nurture in the future as his white beard indicated that he had been nurtured in the past? which differs but slightly from Dowden's paraphrase—ED]  
 25 Country base] MURRAY (*N E D, s v Base sb*) A popular game among boys, it is played by two sides, who occupy contiguous 'bases' or 'homes', any player running out from his 'base' is chased by one of the opposite side, and, if caught, made a prisoner [Present line quoted]

26 With faces fit for Maskes, etc] DEIGHTON With faces so delicate of complexion as to deserve masks to protect them from the sun, or rather, I should say, fairer than those by which masks are worn either for that purpose or to prevent impertinent curiosity, masks were commonly worn by ladies out of doors to preserve their complexions, or for purposes of concealment at theatres, etc

29 Our Brittaines hearts dye flying] THEOBALD Thus all the editions, and thus Mr Pope in his [First] edition, most implicitly obsequious to nonsense I corrected the passage in my *Shakespeare Restor'd*, as I have now reform'd it in the Text, and Mr Pope has follow'd my correction in his [Second] edition of our Author [Theobald reads *harts* in his Text]—INGLEBY (retaining 'hearts' of the Folios) Compare line 51, where the allusion is to the Romans' hearts The meaning is that the Britons were losing heart (courage), and flying, lest they should lose their lives, and they were thus putting their souls in jeopardy [Is *losing heart* a commendable paraphrase of 'hearts die'?—ED]—CHURTON COLLINS (p 303) Nothing could be happier than [Theobald's] emendation of *harts* in this line [Wherewith, I think, there will be general agreement—ED]

29 not our men] THIRLBY (Letters to Theobald, in Nichols's *Illustrations*, vol II, p 229) What if we should read '*her men*' instead of '*our men*,' which is just

To darkneffe fleete foules that flye backwards, stand, 30  
 Or we are Romanes, and will giue you that  
 Like beafts, which you shun beaftly, and may faue  
 But to looke backe in frowne . Stand, stand These three,  
 Three thousand confident, in acte as many .  
 For three performers are the File, when all 35  
 The rest do nothing. With this word stand, stand,  
 Accomodated by the Place, more Charming  
 With their owne Noblenesse, which could haue turn'd  
 A Distaffe, to a Lance, guilded pale lookes ; 39

30 *fleete foules*] F<sub>2</sub> *fleet foules* F<sub>3</sub>  
*fleet fouls* F<sub>4</sub>, Rowe, Pope, Han Glo  
 Cam *fleet souls*, Theob Warb Johns  
*fleet, souls* Cap Var '73 et cet  
*backwards*,] F<sub>2</sub>F<sub>3</sub>, Rowe n, Han  
*backward*, F<sub>1</sub>, Rowe 1 *backwards* Glo  
 Cam *backwards*! Pope et cet  
*stand*,] *stand*, Theob et seq  
 32 *beaftly*,] Ff, +, Coll Dyce, Glo  
 Cam *beastly*, Cap et cet  
*faue*] Ff, +, Cam 'scape Huds  
*save*, Cap et cet  
 33 *frowne*] *front* Rowe, Pope  
*stand*] *stand*—Pope, Han

34 *many*] Ff, Rowe, Pope, Theob  
 Warb Johns *many*—Glo *many*,  
 Han et cet  
 35, 36 *For nothing*] In parentheses  
 Pope et seq (subs)  
 36 *nothing*] Ff, Rowe *nothing*,)  
 Pope, Theob Han Warb *nothing*,)  
 Mal Steev Varr Knt *nothing*,—  
 Dyce, Sta Cam *nothing*—Ktly, Glo  
*nothing*) Johns et cet  
 37 *Place*,] *place*, Pope et seq  
 39 *Distaffe*,] *distaff* F<sub>3</sub>F<sub>4</sub>  
*lookes*,] Ff, Rowe, + *looks*, Cap  
 et cet *looks* Vaun

now come into my head? I think I should rather have wrote *her*, and rather incline to think Shakespeare did, but as it is very uncertain, and of no consequence, I would not have it mentioned [Although it is wholly needless, we can, I think, still admire its plausibility—Ed]

30 To darknesse fleete soules that flye backwards] VAUGHAN (p 515) . This is not an imprecation, but, I apprehend, an aphorism, like the line preceding, and should be punctuated accordingly

31 Or we are Romanes] That is, or else we shall turn Romans

33 may saue But to looke backe in frowne Stand, stand] That is, you may save yourself from this death that you shun by only making a stand and looking back defiance

35 the File] MURRAY (*N E D*, s v *sb*<sup>2</sup>, II, 7 *Mul*) The number of men constituting the depth from front to rear of a formation in line, etc—SCHMIDT (*Lex* 3) The number, multitude

37. Charming] STAUNTON . That is, controlling others of the Britain side, as if by enchantment

38-44 Noblenesse, which could o'th'Hunters] DEIGHTON Nobleness, which would have converted a timid woman into a daring man, gave fresh colour to those now blanched with fear, and some from shame, some from returning courage, became what they were before the panic seized them, so that some who, merely from following the lead of others, had given way to cowardice,—a sin doubly accursed in those that set the example,—began, like the old man and the two strip-

Part flame, part spirit renew'd, that some turn'd coward 40  
 But by example (Oh a sinne in Warre,  
 Damn'd in the first beginners) gan to looke  
 The way that they did, and to grin like Lyons  
 Vpon the Pikes o'th'Hunters. Then beganne  
 A stop i'th'Chaser ; a Retyre Anon 45  
 A Rowt, confusion thicke forthwith they flye  
 Chickens, the way which they stopt Eagles Slaues  
 The strides the Victors made and now our Cowards 48

40	<i>Part shame, part</i> Ff, Rowe,	cet
	Johns Knt, Coll Dyce, Sta Glo Cam	45; 53 <i>i'th'</i> <i>i'the</i> Cap et seq
	<i>Part shame, part</i> Pope <i>Part, shame,</i>	45 <i>Chaser,</i> <i>chaser</i> , Rowe et seq
	<i>part</i> , Theob et cet	46 <i>confusion thicke</i> <i>confusion-thick</i>
	<i>spirit renew'd</i> <i>spirit—renew'd</i>	Han Warb Cap Walker, Dyce II, III
	Theob Han Warb Cap	<i>thicke</i> <i>thick</i> Rowe, +
	<i>renew'd,</i> <i>renew'd</i> , Johns et seq	47 <i>stopt</i> Ff <i>stoopt</i> or <i>stoop'd</i> Rowe
	<i>some</i> <i>some</i> , Theob Warb et seq	et seq
42	<i>beginners</i> ) <i>beginners'</i> Theob	<i>Slaues</i> Ff <i>slaves</i> , Pope et seq
	Warb et seq (subs)	48 <i>the Victors</i> <i>they victors</i> Theob et
	<i>gan</i> F <sub>2</sub> , Dyce, Glo 'gan F <sub>3</sub> F <sub>4</sub> et	seq

lings, to face the foe with looks as fierce and grim as those of lions at bay against the spears of the hunters

45 A stop i'th'Chaser] MADDEN (p 298) The essential characteristic of the career, wherein it differed from the ordinary gallop, was its abrupt ending, technically known as 'the stop,' by which the horse was suddenly and firmly thrown upon his haunches Wherever Shakespeare uses the word this stop is present to his mind

47 the way which they stopt Eagles] It is an assertion somewhat temerarious to predicate of the meaning of any word that Shakespeare always had that meaning in mind when he uses the word Wherefore, if Madden's assertion in the foregoing note be correct, some doubt must be cast on Rowe's emendation, *stoopt* for 'stopt,' in the present line Does not Rowe's *stoopt* weaken the simile? Of course, we all know that it is a technical word in Falconry, and equivalent to *swoop*, which gives it, as here used, much force Is there not, however, more action in describing the *pas de charge de victoire* of the Romans as so headlong in the onward rush of its career that nothing less than the mighty and sail-broad vans of an eagle could have stopt midway? The Romans could fly like timorous chickens, but only as Eagles could they stop I am emboldened thus to run counter to every editor since Rowe, by Thyselton's remark that 'there may be room for doubt' that Rowe's change 'is unassailable'—Ed

47, 48 Slaues The strides the Victors made] DEIGHTON As slaves they retrace the steps which but now they had so proudly made as victors [Theobald's change of 'the Victors' into '*they* victors' is certainly good and aids the quicker comprehension of the passage, but is it absolutely necessary? The whole description is so elliptical, jerky, ill-constructed, and devoid of dramatic fire that I am loath to believe that it was written by the same hand that described the Battle of Bosworth Field or the Battle of Agincourt —Ed ]

Like Fragments in hard Voyages became  
 The life o'th'need . hauing found the backe doore open. 50  
 Of the vnguarded hearts : heauens, how they wound,  
 Some slaine before some dying , some their Friends  
 Ore-borne i'th'former waue, ten chac'd by one,  
 Are now each one the slaughter-man of twenty  
 Thofe that would dye, or ere refist, are growne 55

50	backe doore]	back-door	Cap et seq	52	before]	before, Ff, Rowe, +, Cam
51	hearts ]	Ff, Knt, Sta	harts	before,	Cap et cet	
Sing	hearts,	Rowe et cet		dying,]	dying, Cam	
	wound,]	wound Johns	wound!	some their]	Ff, Rowe, Pope, Han	
Cap et seq				Johns	Knt, Dyce, Sta Glo Cam	
52	Some slaine]	Some, slain	Cap	some, their	Theob et cet	
Varr	Mal Steev. Varr			53	waue,]	wave, Theob et seq
				55	or ere]	or-ere Pope, Theob 1

49, 50 Like Fragments became The life o'th'need] DEIGHTON  
 Like the fragments of food in a prolonged voyage (which at another time would  
 have been despised), became the very life and soul of the emergency [Several  
 editors have here referred to a passage, which is hardly parallel, in *As You Like It*,  
 where Jacques described Touchstone's brain as dry as 'the remainder biscuit After  
 a voyage'—Ed]

49 became] CAPELL (p 118), regarding this as a participle, 'and govern'd of  
 "fragments,"' changed it into *become*, and pronounced it 'a most certain correction',  
 this conviction is not shared, I believe, by any subsequent editor

50 hauing] WALKER (*Vers*, 242) regards 'hauing' in this present sentence as a  
 monosyllable, to be pronounced *ha'ing*. So also does ABBOTT, § 466. And they  
 may be right. It is, however, somewhat strange that compositors, as far as I  
 know, have never thus printed it, and yet these same compositors will at times  
 scrupulously print 'ha's' for *haves*—Ed

51, 52 how they wound, Some slaine before some dying, etc] W W  
 LLOYD commented (*N & Q*, VII, II, 23, 1886) on the exclamation mark intro-  
 duced after 'wound' by Capell, and since adopted by all editors, and asks, 'Is it  
 possible that editors understood "some" to indicate the pursuers?' Thereupon he  
 proposes to put no punctuation at all after 'wound,' but to make 'some' the accu-  
 sative after it—BR NICHOLSON replied (*op cit*, p 163) that Lloyd's criticism was  
 correct, but needless, that the comma after 'some' (in the *Var* '21) shows that the  
 exclamation mark has not separated the verb from its subject, and that 'some'  
 refers to 'the Cowards' in line 47. But Lloyd was not satisfied (*op cit*, p 305),  
 and was still of opinion that any punctuation after 'wound' would make the  
 'some' refer to the 'pursuers,' [meaning, I think, that it would make the pursuers  
 those who were 'slain before'—Ed]—DOWDEN. We may understand the word  
 'some' in each of the three instances to refer to those wounded, not to those  
 who wound, but the third 'some' may possibly be nominative to 'wound'  
 understood. It seems, however, quite possible that each 'some' may refer to  
 those who wound—some who feigned death, some really dying, some trampled  
 down in the former rush,—friends of those dying,—ten who had been chased by



The mortall bugs o'th'Field

56

*Lord.* This was strange chance.

A narrow Lane, an old man, and two Boyes

*Poſt.* Nay, do not wonder at it: you are made

Rather to wonder at the things you heare,

60

Then to worke any Will you Rime vpon't,

And vent it for a Mock'rie? Heere is one

"Two Boyes, an Oldman (*twice a Boy*) a Lane,

"*Preferu'd the Britaines, was the Romanes ban*

*Lord* Nay, be not angry Sir

65

*Poſt* Lacke, to what end?

Who dares not stand his Foe, Ile be his Friend

For if hee'l do, as he is made to doo,

I know hee'l quickly flye my friendship too

You haue put me into Rime

70

*Lord* Farewell, you're angry.

*Exit.*

*Poſt* Still going? This is a Lord. Oh Noble misery

72

56 *bugs*] *hugs* Warb (corrected in MS ap Cam)

57 *was*] *was* a F<sub>2</sub>F<sub>4</sub>, Rowe

58 *Lane, Boyes*] Ff, Rowe, Coll (*boys*) Dyce, Sta Glo Cam *lane*! *boys*! Pope et cet

59 *Nay, do not*] *Nay, do but* Theob Pope II *Ay, do but* Sta conj *Nay, do you* Ingl

*you*] *tho'* you Han *But you* Cap conj [Aside] *you* Anon ap Cam

61-70 In margin, Pope, Han

61, 70 *Rime*] Ff, Cap *rhyme* Rowe

62 *Mock'rie*] Ff, Rowe *mockery* Pope

63 *Oldman*] F<sub>2</sub> *Old-man* F<sub>3</sub> *Old man* F<sub>4</sub> et seq

64 *Britaines*] *Britons* Theob

66 *Lacke*] Ff (subs), Rowe *Lack!* Theob Warb *'Lack*, Han Cap Dyce, Sta Glo Cam *'Lack!* Johns et cet

70 *Rime*] *rhymes* Pope, +

71 *you're*] Ff, Rowe, Cap Dyce, Glo Cam *you are* Pope et cet

72 *Still going?*] Ff (*going* F<sub>4</sub>) Om Pope, Theob Han Warb Sepa-

rate line, Walker, Dyce II, III *This is a Lord*] *This a lord!*

Ritson *This' lord* Elze

*Lord*] Ff, Rowe, Pope, Han *lord*—Theob Warb *lord* Coll *lord!* Johns et cet

*mifery*] Ff *mifery*,—Dyce, Sta Glo Cam *mifery!* Cap et cet

56 *bugs*] JOHNSON Terrors—MALONE See 3 *Hen VI* 'Warwick was a Bugge that fear'd us all'—V, II, 2

59 *Nay, do not wonder at it*] JOHNSON Posthumus first bids him not wonder, then tells him in another mode of reproach that wonder was all that he was made for—VAUGHAN (p 517) Perhaps there are not two modes of reproach, but a command and a reproachful expostulation of its necessity If 'you are made,' etc, were right, I would read '*They* do not wonder,' etc But I very much prefer to amend the end of the line than the beginning, thus '*You are mad,*' etc

72 *Still going*] WALKER (*Crit*, III, 327) That is, you run away from me as you did from the enemy. [Walker would put these words in a separate line, I can hardly see wherefore Possibly, in order to make of the remaining words a regular iambic pentameter His own remark after making the division is simply

To be i'th'Field, and aske what newes of me . 73  
 To day, how many would haue giuen their Honours  
 To haue fau'd their Carcasses? Tooke heele to doo't, 75  
 And yet dyed too. I, in mine owne woe charm'd  
 Could not finde death, where I did heare him groane,  
 Nor feele him where he strooke Being an vgly Monfter,  
 'Tis strange he hides him in fresh Cups, soft Beds,  
 Sweet words, or hath moe ministers then we 80  
 That draw his kniues i'th'War. Well I will finde him .  
 For being now a Fauourer to the Britaine, 82

73 i'th' i'the Cap et seq	et cet
aske what newes] Ff (news F <sub>4</sub> ),	78 strooke] Ff (subs), Rowe struck
Rowe, Pope, Knt, Coll iii ask what	Pope, + strook, or struck, Cap et cet
news, Theob Han Warb Johns ask	Being an] This Pope, Theob
'what news?' Glo Cam ask, what	Han Warb Being Vaun
news, Cap et cet	80 or hath] and hath Han
me] Ff, Rowe me? Pope me	moe] F <sub>2</sub> , Cam more F <sub>3</sub> F <sub>4</sub> et cet
Coll me! Theob et cet	81 i'th' in Pope, Han i'the Cap et
74 To day] To-day Pope	seq
75 To haue] To've Pope, +	War] war— Theob Warb
Carcasses?] carcasses! Dyce, Glo	Johns
Cam	him] him Pope i, Han him
76-81 Mnemonic Warb	Pope ii
76 too] Ff to Rowe too! Han	82 Britaine] F <sub>2</sub> Britain F <sub>3</sub> F <sub>4</sub> , Rowe,
Dyce, Glo Cam too? Theob et cet	Pope, Theob i, Cap Briton Theob ii,
charm'd] charm'd, Ff	Warb Ran Knt, Coll i, iii, Dyce, Sta
77. groane,] Ff, Rowe, Pope, Han	Sing Glo Cam Roman Han Johns
Coll Dyce, Glo Cam groan, Theob	Varr Mal Steev Varr Coll ii

'Rhyme, Posthumus had been rhyming before' If a rhyme be intended, which I doubt, it is already there in the Folio text and is not created by Walker's division — Ed]

72 Oh Noble misery] O miserable nobility  
 76 in mine owne woe charm'd] WARBURTON Alluding to the common superstition of *Charms* being powerful enough to keep men unhurt in battle

80 Sweet words] VAUGHAN This phrase is probably a corruption, 'sweet words' do not match in their noxious efficacy with 'soft beds' and 'fresh cups' I would read 'Sweet vands' [This change is 'needless,' Dowden says, but when Vaughan further tells us to pronounce 'vands' as a monosyllable, and does not charitably inform us whether it is to be pronounced *vi'nds* or *v'ands*, we see how subtle is his suggestion; for is there anything which could make Death hide himself with more alacrity than to hear English thus pronounced?—ED]—THISELTON 'Sweet words' are certainly one of the deadliest instruments of tragedy

80. moe] The comparative of *many*—ECCLES The wonder is, not only that, being of such a description, he should be concealed in such unlikely places, but that he should be so lodged, and, at the same time, have more ministers than we, etc.

82 being now a Fauourer to the Britaine] THEOBALD believes that Posthumus is referring to himself as the 'fauourer,' and explains 'for tho' he's

No more a Britaine, I haue refum'd againe 83  
 The part I came in. Fight I will no more,  
 But yeeld me to the veriest Hinde, that shall 85  
 Once touch my shoulder. Great the slaughter is

83 *I haue*] *I've* Pope,†, Dyce II, III      84 *in*] *in* Cap Mal Ran Steev  
 84 *part*] *port* Theob conj (with- Varr Glo Cam  
 drawn Nichols, II, 615)

now a favourer to the Britons in heart, he'll not confess himself of that country, but yield himself to the meanest of the victor-party, and so fall a sacrifice to their resentment'—HANMER agreed with him so far as actually to change 'Briton' into *Roman*, wherein he has a respectable following down even to Collier—CAPELL, however, has the clearer vision and says that 'death' is the favourer, and that Posthumus 'despairing to find him among the Britons, has resumed the part he came in, the Roman, and will meet him there'—DYCE (ed II) quotes this note of Capell with approval—ARROWSMITH (*N. & Q.*, I, VII, 567, 1853) (whom it is always delightful to cope in his sullen fits, his lurid language then shines brilliantly in the drab-coloured world of Shakespearian comment) thus propounds a query in connection with the failure of the critics to perceive that 'death' is the favourer 'My query is this, What amount of obtuseness will disqualify a criticaster who itches to be tinkering and cobbling the noblest passages of thought that ever issued from mortal brain, while at the same time he stumbles and bungles on sentences of that simplicity and grammatical clearness as not to tax the powers of a third-form schoolboy to explain? If editors, commentators, critics, and all the countless throng who are ambitious to daub with their un-tempered mortar, or scribble their names upon the most majestic edifice of genius that the world ever saw, lack the little discernment necessary to interpret aright the above extract from *Cymbeline*, for the last hundred years racked and tortured in vain, let them at length learn henceforth to distrust their judgement altogether'—STANTON thus paraphrases I will find death, and as he is now a sparer of the Briton, I will play that part no longer, but seek him as a Roman.—INGLEBY adopts in his text an emendation suggested to him by A E Brae '*Fortune* being now a favourer to the Briton,' etc. 'It would be a mere platitude,' he says, 'for Posthumus to say of himself, "For being now (= just now) a favourer to the Briton," etc., as if that were a reason for his changing sides. A reason is required, and as Death could not (*pace* Capell and Arrowsmith), with any propriety of speech, be said to *favour* the side he was *sparing*, one is driven to look for some other agent that could, and clearly it is "*Fortune*", and then we find half the wanted word already at the beginning of the line' [Ingleby's assertion that 'Death could not, with any propriety of speech, be said to *favour* the side he was *sparing*' I am not constituted by nature to understand. If a mother implores Death to *spare* her child and her prayer is granted, may she not consider it a *favour*? Where is the impropriety of speech? Death did not favour the fleeing Romans, he allowed the Britons to slaughter them, he did favour the Britons in not allowing the Romans to slaughter them.—ED]—THISELTON I adopt without hesitation the interpretation that [Death is the 'favourer'], and submit that any other is singularly vapid.

86 touch my shoulder] As a sign of arrest.

86-88 Great the slaughter is . . . Britames must take] CRAIG Few will believe that Shakespeare in his last period wrote these lines as they stand. I

Heere made by'th'Romane, great the Answer be 87  
 Britaines must take. For me, my Ransome's death,  
 On eyther side I come to spend my breath,  
 Which neyther heere Ile keepe, nor beare agen, 90  
 But end it by some meanes for *Imogen*.

*Enter two Captaines, and Soldiers*

1 Great Iupiter be prais'd, *Lucius* is taken,  
 'Tis thought the old man, and his sonnes, were Angels

2 There was a fourth man, in a filly habit, 95  
 That gaue th'Affront with them.

1 So 'tis reported.  
 But none of'em can be found. Stand, who's there?

*Poff.* A Roman,  
 Who had not now beene drooping heere, if Seconds 100  
 Had answer'd him.

2 Lay hands on him · a Dogge,  
 A legge of Rome shall not returne to tell 103

87 <i>by'th'</i> by the Cap et seq	95, 102 2] 2 Cap Rowe
88 <i>take</i> ] <i>take</i> Cap Varr Mal	98 'em] F <sub>2</sub> F <sub>4</sub> , Rowe, Pope, Han
Steev Varr Coll Glo Cam	Dyce, Sing Sta Glo Cam <i>them</i>
<i>death,</i> ] <i>death,</i> Theob Warb et	Theob et cet
seq	<i>Stand,</i> ] Om Cap Steev conj
90 <i>nor</i> ] <i>not</i> F <sub>4</sub>	<i>Stand!</i> Var '73 et seq
<i>agen</i> ] Ff, Rowe, Dyce ii, iii, Sta	<i>who's</i> ] Ff, Rowe, Pope, Theob
<i>agam</i> Pope	Warb Johns Dyce i, Sta Glo Cam
92 Enter two ] Enter two British	<i>who is</i> Han et cet
Theob	99 <i>Roman,</i> ] Ff, Rowe, Pope, Han
93, 97 1] 1 Cap Rowe	Coll Glo <i>Roman</i> — Theob ii, Warb
93 <i>prais'd,</i> ] <i>prais'd!</i> Cap et seq	Johns. <i>Roman</i> ,— Theob i et cet
<i>taken,</i> ] Ff, Rowe 1 <i>taken</i> Rowe	100 <i>heere,</i> ] <i>here,</i> Pope <i>here</i> Cam
ii, Pope, Han Johns Coll Glo <i>taken!</i>	102 <i>Dogge,</i> ] <i>dog!</i> Theob et seq
Theob Warb <i>taken</i> Cap et cet	

think they ought to be printed 'Great the slaughter's here Made by the Romans, great the answer *we* Britons must take' It is, I think, probable that 'be' is a misprint for *we*, but even if 'be' is retained, I think Shakespeare arranged as I have indicated.

87 Answer] JOHNSON 'Answer,' as once in this play before, is *retaliation*, [IV, iv, 18]

95 silly] STEEVENS That is, simple or rustick

96. th'Affront] MURRAY (*N E D*, 3) Hostile encounter, attack, assault

103 A legge] DANIEL (p 89) In *Timon* (III, vi, 79) we find 'the common legge of people,' and in this instance Rowe,—followed, I believe, by all editors,—changes the word 'legge' to *lag* It seems to me that in both cases the meaning of the word 'legge' is identical, and that any change in the one case must also be adopted in the other [This plausible conjecture is adopted by Hudson in his text]

What Crows haue peck't them here he brags his feruice  
 As if he were of note bring him to'th'King 105  
*Enter Cymbeline, Belarius, Gunderus, Aruragus, Pysanio, and*  
*Romane Captiues The Captaines present Posthumus to*  
*Cymbeline, who deliuers him ouer to a Gaoler.* 108

*Scena Quarta.*

*Enter Posthumus, and Gaoler.* 2

Gao You fhall not now be stolne,  
 You haue lockes vpon you .  
 So graze, as you finde Pasture 5  
 2 Gao. I, or a stomacke.  
 Post. Most welcome bondage, for thou art a way 7

104 *here*] *here* Coll Glo Cam 3 Gao] 1 Gaol Rowe  
 105 *to'th'*] *to the* Cap et seq 3, 4 One line, Rowe et seq  
 106-108 Om Han 4 *You haue*] *You've* Pope, +, Dyce  
 108 Gaoler] Gaoler After which, 11, 111  
 all go out Theob Gaoler The scene 5 *So graze,*] Ff, Rowe, Pope, Han  
 closes Sta Gaoler then exeunt *So, graze* Coll Dyce, Sta *So graze*  
 omnes Glo Glo Cam *So, graze,* Theob et cet  
 1 Scene II Rowe Scene III Pope, 6 *I,*] *Ay,* Rowe  
 Han Johns Scene v Eccles A *or a*] *or* Pope, +, Dyce conj  
 Prison Pope [Exeunt Gaolers Rowe  
 2 and Gaoler] and two Gaolers 7 *bondage,*] *bondage!* Pope et seq  
 Rowe

106-108 Enter . Gaoler] RITSON This is the only instance in these plays of the business of the scene being entirely performed in dumb show The direction must have proceeded from the players, as it is perfectly unnecessary, and our Author has elsewhere [in *Hamlet*] expressed his contempt of such mummery — COLLIER (ed 11) It was not unusual in our early stage to begin a scene with a dumb show, as Scene 11 of this Act, but it was by no means common so to terminate a Scene Ritson was evidently mistaken when he said that 'the business of this scene was *entirely* performed in dumb show,' unless he considered this dumb show a scene by itself Dumb shows were commonly resorted to for the purpose of briefly dismissing a portion of the story that would have occupied an inconvenient amount of time if represented in dialogue — WHITE I doubt whether the latter part of this Scene,—from the end of Posthumus's description of the battle,—is by Shakespeare

3 stolne] JOHNSON The wit of the Gaoler alludes to the custom of putting a lock on a horse's leg when he is turned to pasture

5 So graze] The *Text Notes* show that a majority of editors follow Theobald in putting a comma after 'So.' Walker (*Crit* , i, 89) thinks, wrongly, and I agree with him

(I thinke) to liberty: yet am I better 8  
 Then one that's sicke o'th'Gowt, since he had rather  
 Groane so in perpetuity, then be cur'd 10  
 By'th'fure Physitian, Death, who is the key  
 T'vnbarre these Lockes. My Conscience, thou art fetter'd  
 More then my fhanks, & wists you good Gods giue me  
 The penitent Instrument to picke that Bolt,  
 Then free for euer. Is't enough I am sorry? 15

9 Gowt,] gout, F <sub>3</sub> F <sub>4</sub> gout, Cap et seq	Dyce, Glo Cam me instrument, Cap et cet
11 By'th' By th' F <sub>3</sub> F <sub>4</sub> ,+ By the Cap et seq	14 Bolt,] bolt, Theob Han Warb Johns
Death,] death, Knt, Coll Sta Glo Cam	15 Then euer] Ff, Rowe, Pope, Theob 1 Then, ever Theob u,+
12 T'vnbarre] Ff (subs),+, Coll Dyce ii, iii To vnbar Cap et cet	Then, ever! Cap et seq
Conscience,] Ff, Rowe, Coll Dyce ii, iii, Glo Cam Ktly conscience! Pope et cet	enough] Ff, Rowe, Pope, Knt, Dyce, Glo Cam Ktly. enough, Theob et cet
13, 14 me Instrument] Ff,+, Coll	I am] I'm Pope,+, Dyce ii, iii

9 sicke o'th'Gowt] BUCKNILL (p 225) The gout is not a good form of disease for this illustration, since there are few of those who suffer from it who 'groan in perpetuity' [Did not Bucknill write hastily? It is the severity of the pain which is referred to, not the persistence of the disease—Ed]

12-14 T'vnbarre to picke] DEIGHTON Shakespeare here speaks of 'unbarring' a lock, and 'picking' a bolt

12-15 My Conscience . for euer] WORDSWORTH (p 160) This difficult passage must look, I imagine, for its true interpretation to the views which our Poet has elsewhere expressed upon the subject of this great duty [of Repentance] Posthumus wishes for death, as the only way to everlasting freedom, provided he might die with a quiet conscience [See lines 15-17, 'Must I repent?'] As involved in the notion of repentance, must I take my punishment as Juliet did hers 'with joy'—['Juliet I do repent me, as it is an evil, And take the shame with joy'—*Meas for Meas*, II, iii, 34], and, moreover, must I make satisfaction? The speech concludes with a recurrence to the view of a man being able to make satisfaction for himself, in a sense (as I believe) *purposely unchristian*, Posthumus being a heathen 'And so, great Powers, If you will take this audit, take this life, And cancel these cold bonds' This is the very notion, on the part of the heathen, which the Scriptures of the Old Testament so frequently protest against See *Job*, ix, 32, *Micah*, vi, 7

14 penitent Instrument] ROLFE The penitential means of freeing my conscience of its guilt

15 Is't enough I am sorry?] The punctuation of the Folio is not improved, I think, by Theobald's comma after 'enough' It is misleading, inasmuch as it suggests the meaning 'Is it enough for me to say I am sorry' It misled Lettsom, who, in a foot-note on page 238 of Walker's *Crit*, iii, asks, 'Does not the sense require "Is't not enough"?' Without the comma the sense is 'can it be that I am

So Children temporall Fathers do appease ; 16  
 Gods are more full of mercy. Muſt I repent,  
 I cannot do it better then in Gyues,  
 Deſir'd, more then conſtrain'd, to ſatiſfie  
 If of my Freedome 'tis the maine part, take 20

16 <i>temporall</i> ] <i>temp'ral</i> Pope, +	Ingl]
17 <i>repent</i> ] Ff, Rowe, Dowden	20 <i>If of</i> ] <i>I d'off</i> Warb Theob Cap
<i>repent?</i> Pope et seq	<i>I doff</i> Han Johns Var '73
19 <i>conſtrain'd</i> ] <i>constrain'd</i> Upton,	<i>If part</i> ] In parentheses, Upton.
Ingl <i>constrain'd</i> , Rowe et seq	<i>Freedome</i> ] <i>freedom</i> , Theob +.
<i>ſatiſfy</i> ] <i>satisfy</i> , Theob et seq	<i>freedom</i> , Cap.
<i>satisfy you</i> Kinnear <i>satisfy?</i> Brae,	<i>part</i> ] <i>part</i> , Theob +, Cap

sorry enough?' Posthumus continues with the comforting thought that human fathers are thus appeased and the Gods are even more merciful THISELTON, alone of critics, has noticed this excellence of the Folio punctuation Again, in the next sentence, Pope's interrogation after 'repent' is injudicious There is no question needed DOWDEN paraphrases the sentence correctly, I think, 'If I must repent, I cannot do it better than with the penance of voluntary gyves'—ED

19 to *satisfie*] For other examples of this 'indefinite' use of the infinitive, see ABBOTT, § 357

19, 20 to *satisfie* If of my Freedome, etc.] It would be hardly worth the time and paper to give Warburton's explanation of his uncouth emendation *I d'off*, were it not that Theobald, Hanmer, Johnson, and Capell adopted it. Warburton's note is as follows What we can discover from the nonsense of these lines is that the speaker, in a fit of penitency, compares his circumstances with a debtor's, who is willing to surrender up all to appease his creditor This being the sense in general, I may venture to say, the true reading must have been this, 'to satisfy, I d'off my freedom,' etc. The verb *d'off* is here employ'd with peculiar elegance, *i e*, To give all the satisfaction I am able to your offended Godheads, I voluntarily divest myself of my freedom, 'tis the only thing I have to atone with—HEATH (p 488) Mr Warburton seems to have been so wrapped up in the admiration of his own correction that he did not give himself the leisure to observe the glaring inconsistency of it Posthumus is made to say in the same breath that his freedom is his all, and yet not his all, but only the main part of his all The common reading, as much nonsense as Mr Warburton is pleased to call it, gives us at least this consistent sense If I had continued in possession of my freedom, the main use and duty of it must have been to make satisfaction for my crime, my constant and continued endeavors for this purpose would have been all the satisfaction in my power to make By surrendering my freedom I have, together with it, surrendered this my all, and have reason to hope you will not require of me a stricter compensation—CAPPELL (p. 119). Loss of freedom, imprisonment, is the subject of this period and of the one before it, in the first, it is considered as a *state meet to repent in*, in the latter, a *satisfaction for crimes*, and being so 'main a part' of man's essence,—his 'all,' indeed, for love of life was to follow,—the speaker hopes 'twill be accepted by heaven, and 'no stricter render' required of him—STEEVENS Posthumus questions whether contrition be sufficient atonement for guilt Then to satisfy the offended gods, he desires them to take no more than his present all, that is, his life, if it is the *main part*, the chief point, or principal condition of his freedom, *i e*,

No stricter render of me, then my All.

21

of his freedom from future punishment —RANN To satisfy the offended gods perhaps more than this contrition may be requisite, if so, then I desire them to accept my present all, my life, which I am ready to surrender as a condition of my pardon, or freedom from future punishment, and hope they will not exact a stricter compensation —MALONE 'Since for my crimes I have been deprived of my freedom, and since life itself is more valuable than freedom, let the gods take my life, and by this let heaven be appeased, how small soever the atonement may be' I suspect, however, that a line has been lost after the word 'satisfy' If the text be right, 'to satisfy' means *by way of satisfaction* —SINGER 'If giving satisfaction is the chief requirement to entitle me to the freedom I solicit,—the release from bondage of conscience as well as limbs,—then take my all, but account that as an entire acquittance' It is possible that we should read, 'If for my freedom 'tis the main part, take,' etc —KNIGHT and DYCE are silent —WHITE 'If to satisfy, *i e*, if expiation is the main part, the most important requisite, to my freedom of conscience, take no stricter render of me than my all, *i e*, my life' I believe the passage stands as it was originally written —STAUNTON This passage is, we fear, hopelessly incurable —COLLIER (ed. 11) 'If my freedom be the main part of what I possess, take no stricter render of me, in order to satisfy you, than my all,' *i e*, my life, since his freedom, the main part, was gone. The passage is obscure and probably corrupt —The COWDEN-CLARKES 'To satisfy your just wrath, if my life be the main part of my freedom, take no less surrender from me than my life, which is my all' —INGLEBY In this speech Posthumus is made to employ the language of the early divines, in distinguishing the three parts (primary, secondary, and 'main') of Repentance, as the condition of Remission of Sins 1 Attrition, or sorrow for sin 'Is't not, enough I am sorry?' 2 Penance, which was held to convert attrition into contrition, or godly sorrow 'Must I repent?' 3 Satisfaction 'Must I satisfy?' And he contends that as he has fulfilled the former requirements, he is willing to fulfil the last,—to pay his debt for having taken Imogen's life,—by giving his own [In *The Still Lion*, p. 102, Ingleby acknowledges his indebtedness for this exposition to 'Mr Hugh Carleton, of Auckland, N Z, and to the late Rev W W Barry, Prebendary of St Paul's'] —DOWDEN 'With a view to satisfaction for my wrong, if satisfaction is the chief matter in attaining freedom from the fetters of conscience, take no more restricted offering from me than my all' —VAUGHAN 'If *my all* amounts to nearly all which in strict justice sets me free' (is 'the main part of my freedom'), 'then take in satisfaction no more than that my all, although not all the full enfranchisement.' [White's paraphrase is most terse, and I think 'twill serve —Ed.]

21 No stricter] The COWDEN-CLARKES To these words the sense of 'no more severe,' 'no more rigorous or rigid' has been assigned, but we believe that here they include the contrary effect of 'no more restricted,' 'no more limited,' 'no less.' —CROSBY (*Am Bibliopolist*, Dec, 1876, p. 122) gives the same sense to 'stricter,' and remarks Posthumus wants no 'abatement' He asks the Gods to take nothing *less* than his whole,—*no more restricted* ('stricter') a forfeiture than all he has,—his life The received rendering of 'stricter' gives, as I think, a foolish or rather a semi-satirical tone in his speech, as if he had said, 'I beg that you will not take from me more than I have got, viz, my life' 'Stricter' is exactly thus used by Hooker, Shakespeare's contemporary, in his *Ecclesiastical Polity* 'As



I know you are more clement then vilde men, 22  
 Who of their broken Debtors take a third,  
 A fixt, a tenth, letting them thrue againe  
 On their abatement , that's not my desire 25  
 For *Imogens* deere life, take mine, and though  
 'Tis not so deere, yet 'tis a life , you coyn'd it,  
 'Twene man, and man, they waigh not euery stampe  
 Though light, take Peecees for the figures fake,  
 (You rather) mine being yours . and so great Powres, 30  
 If you will take this Audit, take this life,  
 And cancell thefe cold Bonds. Oh *Imogen*, 32

22 <i>vilde</i> ] <i>vild</i> F <sub>2</sub> F <sub>3</sub> <i>vile</i> F <sub>4</sub>	<i>mine</i> Rowe, Pope, Theob Warb Sta
26 <i>mine</i> ] <i>mine</i> , Theob Warb et	<i>you rather</i> , <i>mine</i> , Johns <i>you rather</i>
seq	<i>mine</i> , Han et cet
27 <i>it</i> ] Ff <i>it</i> Warb Johns <i>it</i> ,	30 <i>so</i> ] <i>so</i> , Rowe 11 et seq
Rowe et cet	31 <i>take this Audit</i> , <i>take this</i> ] <i>make</i>
28 <i>stampe</i> ] <i>stamp</i> Theob 11, Warb	<i>this audit</i> , <i>take my Daniel</i> , Huds
<i>stamp</i> Han Johns	32 <i>the</i> ] <i>those</i> Ff, +
29 <i>Though</i> ] <i>Thou</i> F <sub>2</sub> , Var '85	<i>cold</i> ] <i>old</i> Rowe, Pope, Theob
<i>figures</i> ] <i>figure's</i> F <sub>3</sub> F <sub>4</sub>	Han Warb <i>close</i> Vaun
<i>fake</i> ] <i>sake</i> , Theob et seq	<i>Imogen</i> ] <i>Imogen</i> ! Rowe et seq
30 ( <i>You rather</i> ) <i>mine</i> ] Ff <i>you rather</i> ,	

they took the compass of their commission *stricter* or larger, so their dealings were more or less moderate'

25 *abatement*] That is, in their diminished amount

28 *stampe*] That is, a minted or stamped coin Thus in *Macbeth* Malcolm describes the touching for the king's evil 'Hanging a golden stamp about their necks'—IV, iii, 153

30 (*You rather*) *mine being yours*] I am not sure that this parenthesis should be discarded, or at least its place supplied by commas, as by Rowe Does it not give emphasis to the idea that the gods, far sooner than ordinary men, should be willing to take a light piece, since they coined it?—Ed

31. *take this Audit*] WALKER (*Crit*, i, 293) regards this 'take' as suspicious, but DYCE (ed 11) observes that Walker does not notice the remarkable accumulation of *takes* in this speech—see lines 20, 23, 26, and 29 [See *Text Notes*, Daniel's emendation ]—THISELTON That is, 'pass this Account,' but in thus paraphrasing we transfer to the verb a portion of the idea contained in the substantive It may be observed that Posthumus has no thought of self-destruction. When he would court death in the battle, it was to be with 'the strength o'th'Leonati' (V, i, 33) His object not so being attained, it is time that after the battle is over he is ready to yield to the veriest Hind (V, iii, 85), but this is a very different thing from laying violent hands on himself The present speech is an agonising plea not merely for death, but for a death that will be accepted by Heaven as a wiping off of all scores, so that his conscience may be free for ever

32 *cancell these cold Bonds*] THISELTON It seems to me necessary to take the epithet 'cold' as implying that the Bonds are without force or have lost their force So far as the allusion is to documentary Bonds, it might, in this view,

He speake to thee in silence.

33

*Solemne Musicke. Enter (as in an Apparation) Sicillius Leo-*

33 [He sleeps Rowe

34 Apparation] F.

have reference either to Bonds with conditions impossible of performance, or to Bonds the conditions of which have been satisfied, but which have not yet been formally released, hence we might take 'cold' to be equivalent to *dead*. We may, perhaps, to some extent compare the legal term *nudum pactum*, nothing remaining to support the enforcement of the Bonds. 'Cold' is not infrequently used in some such sense as '*lacking force*', thus, *Galateo* (p. 68, Reid Reprint) 'If they doe laughe, they laughe not at the jest, but at the jester himself, that brings it forth so colde'—Dr JOHNSON. This equivocal use of 'bonds' is another instance of our Author's infelicity in pathetic speeches—STEEVENS. An allusion to the same legal instrument has more than once debased the imagery of Shakespeare. So in *Macbeth*—'*Cancel and tear in pieces that great bond That keeps me pale*'—III, ii, 49—WHITE (*Shakespeare Scholar*, p. 469). I have heard that there are bigoted admirers of Dr Johnson, though never having met one, I am loath to believe in the existence of such a phenomenon, but from the resentment which such may feel at the manner in which I have spoken of their ponderous idol, I shelter myself behind the bulwark of wrath which such a note as [the foregoing] will excite in the bosom of every man who has Anglo-Saxon blood in his veins and can read and understand the English language. Shakespeare's 'infelicity in pathetic speeches' is good, excellent good.

32, 33. Oh Imogen, He speake to thee in silence] GILDEMEISTER. The Gods are addressed by Posthumus aloud, when he lifts his thoughts to Imogen the deeper devotion of his inmost soul can be expressed only by silence. A lovelier method of heralding the hush, which the following monologue demands, cannot be imagined.

34 Solemne Musicke, etc] POPE. Here follows a *Vision*, a *Masque*, and a *Prophecy*, which interrupt the Fable without the least necessity, and immeasurably lengthen this act. I think it plainly foisted in afterwards for mere show, and apparently not of Shakespeare. [Pope, therefore, places the rest of the scene in the margin, wherein he is followed by HANMER]—CAPELL (p. 118) thinks that 'an editor may well wish them out of the text, but has no right to go any farther'—STEEVENS (1778). Every reader must be [of Pope's] opinion. The subsequent narratives of Posthumus, which render this masque, etc., unnecessary (or perhaps the scemical directions supplied by the Poet himself) seem to have excited some manager of a theatre to disgrace the play by the present metrical interpolation. Shakespeare, who has conducted his Fifth Act with such matchless skill, could never have devised the vision to be twice described by Posthumus, had this contemptible nonsense been previously delivered on the stage. [Staunton quotes this sentence with approval.] The following passage from Dr Farmer's *Essay*, [p. 85, foot-note], will show that it was no unusual thing for players to indulge themselves in making additions equally unjustifiable. 'We have a sufficient instance of the liberties taken by the actors in a pamphlet by Nash, called *Lenten Stuff*, 1599, where he assures us that in a play of his, called *The Isle of Dogs, foure acts*, without his consent, or the least guess of his drift or scope, were supplied by the players,' [p. 200, foot-note, ed. Grosart]. Nash is there speaking in a strain so wild, extravagant, and humorous that I think it doubtful, at the least, that he ever meant it to be taken seriously. Few things I

## [34 Solmene Musicke, etc.]

imagine could have given him more heart-easing mirth than to know that long years afterward he should befooled so grave a Doctor of Letters as Farmer into the belief that a play could be called his of which he had written only the Induction and First Act, and all the remaining four Acts, containing the whole plot or 'drift,' were supplied by the players—ED ]—RITSON One would think that Shakespeare's style being too refined for his audiences, the managers had employed some playwright of the *old school* to regale them with a touch of 'King Cambyzes's vein' The margin would be too honourable a place for so impertinent an interpolation—H COLERIDGE (ii, 193) It would certainly be rash to mark these verses with an obelus, but they are as little like Shakespeare as anything that goes under his name. It is not improbable that they may have been remodelled from some old ballad, for Shakespeare was little scrupulous of using anything that would serve—WHITE (*Shakespeare Scholar*, p 469) This rhyming dialogue in the Apparition scene is evidently the production of some one about the theatre who had been in the habit of writing such doggerel for the comedies in fashion just before Shakespeare took possession of the stage, and Shakespeare probably consented to its introduction for peace's sake, to please the author or a brother manager,—knowing, too, that there were those in his audience to whom it would be acceptable It is ineffably flat, and altogether superfluous, but it must not be removed from the place in which it appears in the authentic copy—BATHURST (p 135) It is curious that the vision (which he could not have been the author of) is in the same fourth style, [*i e*, the style of *Ant & Cleop* and *Wint Tale*—ED ] It is a little like *Pericles* 'Pallas [*sic*] crystalline' is like 'Goddess Argentine' We cannot leave it out. The speech of Posthumus about it is genuine—W W LLOYD (Singer's ed, p 509) The vision and the oracular tablet are so utterly unnecessary to the dis-knotting of the main intrigue of the play, that they must have been recommended by some special purpose and propriety, if we are only wise enough to see it It will be found that they only contribute to the arrangement of the terms of peace at last, and thus Jupiter with his thunderbolts from the machine is rendered available for what the Poet thought a worthy service,—the same for which Holinshed was fain to fall back on the anniversary of the Nativity and the fated peace,—an apology for a submission that made Britain tributary [This allusion to Holinshed refers to the heading of the 18th Chapter of Book iii, which reads 'Of Kymbeline within the tyme of whose government Christ Jesus our Saviour was born, all nations content to obey the Roman Emperors, and consequently Britain'—ED ]—STAUNTON By whom, or under what circumstances this pitiful mummery was foisted into the play, will probably never be known That Shakespeare had no hand in it is certain [Here follows Steevens's remark ]—KENNY (p 212) We feel utterly perplexed in attempting to reconcile the employment of this extravagant stage trick with our knowledge of the wonderful imagination and the fine sense of the Poet Some critics have taken it for granted that the scene was not written by himself, but that it was foisted into the work by the players There does not, however, seem to be the slightest ground for attributing it to such a source, and, indeed, the episode appears to form an essential link in the conclusion of the drama Our surprise at its introduction would be considerably diminished if we could find that it was only an imitation by Shakespeare of a passage in some work which he was generally copying in his play—for such a circumstance would be in complete accordance with a practice which he very frequently adopted, and we think it not at all improbable that it

## [34 Solemne Musicke, etc.]

was in this way that a large portion of *Cymbeline* was written. The only other mode in which we can attempt to account for the selection of so grotesque a show is by supposing that the dramatist was here yielding, in one of his careless rhyming moods, to what he knew to be the taste of his audiences. But, on either of these suppositions, we should still find a singular want of harmony between the weakness and extravagance of this episode and the clearness and strength which more or less characterise the rest of his composition. We are specially struck by this contrast by reading immediately afterwards, in the same scene, the singular comic dialogue between Posthumus and his gaolers—a dialogue so strangely natural, so wild and reckless, so replete with the careless, impersonal power of the Poet. In it, as in many other portions of his dramas, he seems to allow the characters to speak absolutely for themselves, he has no interest in them, he knows nothing of them, he does not even appear disposed to indulge, through the medium which they afford, in any bitter and concealed irony, he is wholly passive and indifferent, and Nature follows, through the unforced play of his fancy, her own capricious, unaccountable will—HUDSON (p. 14). The play has one very serious and decided blemish. I refer to that piece of dull impertinence in the Fifth Act, including the vision of Posthumus while asleep in the prison, the absurd 'label' found on his bosom when he awakes, and the soothsayer's still more absurd interpretation of the label at the close. For nothing can well be plainer than that the whole thing is strictly irrelevant: it does not throw the least particle of light on the character or motive of any person, has, indeed, no business whatever with the action of the drama, except to hinder and embarrass it. This matter apart, the *dénouement* is perfect, and the preparation for it made with consummate judgment and skill. And it is a noteworthy fact that if the apparition, the dialogue that follows with the Jailor, the tablet, and all that relates to it, be omitted, there will appear no rent, no loose stitch, nor anything wanting to the completeness of the work. It is difficult to believe that Shakespeare wrote the passages in question at any time, impossible, that he did so at or near the time when the rest of the play was written. For I think every discerning student will perceive at once that the style of this matter is totally different from that of all the other parts. How, then, came it there? Some consider it a relic of an older drama, perhaps one written by Shakespeare in his youth. But the more common opinion is that it was foisted in by the players, the Poet himself having nothing to do with it. There is no doubt that such things were sometimes done. Still I am inclined to think that it was supplied by some other hand at the time, and that the Poet himself worked it in with his own noble matter, perhaps to gratify a friend, for he was a kind-hearted, obliging fellow, and probably did not see the difference between his own workmanship and other men's as we do. At all events, I am sure it must have got into the play from motives that could have had no place with him as an artist. And how well the matter was adapted to catch the vulgar wonder and applause of that day may be judged well enough from the thrift that waits upon divers absurdities of the stage in our time. Doubtless, in his day, as in ours, there were many who, for the sake of this blemishing stuff, would tolerate the glories of the play—FLEAY (*Life*, etc., p. 247). The verse of the vision is palpably by an inferior hand, and was probably inserted for some Court performance after Shakespeare left the stage. Of course, the stage directions for the dumb show are genuine. This would not have been worth mentioning but for the silly arguments of some who defend the Shakespearean authorship of these lines, and

## [34 Solemne Musicke, etc.]

maintain that the play would be maimed without them —INGLEBY The dream interlude is too poor a composition to be imputed to Shakespeare at any period of his career, or on any dramatic ground, and this play was certainly drafted after *Macbeth*. It is at least open to argument whether Posthumus's speech on awakening bears signs of Shakespeare's hand. Certainly from line 129 to line 143 it is a very poor production. The remaining half-dozen lines are not unlike Shakespeare —DEIGHTON. Modern editors are almost unanimous in looking upon this vision as foisted in by some later playwright, and argument seems scarcely necessary in support of their opinion —BOAS (p. 516). This vision, introducing a *deus ex machina* of the most frigid type, and bequeathing the material legacy of an oracular scroll, is a strange excrescence, unworthy to precede the marvellously dexterous final scene in which all the tangled knots are untied —DOWDEN (p. xxxvii). Spectacular effects of a striking kind, dance and song, occur in the last plays of Shakespeare, in *The Tempest* there is a masque, in *The Winter's Tale*, a statue is discovered to be a woman, in *King Henry VIII* there is a heavenly vision and there is a coronation procession. I think it likely that Shakespeare fell in with the taste of the moment, and chose to indulge the spectators with the show of spirits described in the stage direction. If I were to make a conjecture, for which little evidence that is convincing can be produced, I should say that the dumb show was followed, as the play left Shakespeare's hands, by the descent of Jupiter in thunder and lightning, that the speech of Jupiter (except the four opening lines) and the entirely Shakespearian speeches of Sicilius which follow are parts of his original play. But, I imagine, as first put upon the stage, the spirits 'went hence as soon as they were born' (line 132), and the spectators found that the spectacle was over and gone too soon. Was the appearance of the voiceless ghosts encoored by an open-mouthed crowd? At all events, as I may idly guess, it was felt that the scenic effect must be prolonged. The actors knew that any words would pass with an audience agape for spectacle, and one of them scribbled the doggerel 41-94 before the next performance. In the theatrical copy of the play from which the *Cymbeline* of the Folio was printed these lines naturally were found, and before 1623 they had become an accepted portion of the whole. I find it hard to understand how any reader who possesses a feeling for Shakespeare's thought, imagination, diction, or versification can ascribe to him these verses, which are made of wood that has no resonance. The first four lines of Jupiter's speech may have been conceded by Shakespeare to unite what follows with the addition, but I conjecture that the speech as originally written began with 'Poor shadows of Elysium hence'. What follows from Jupiter's lips is not in the Poet's highest manner, but it seems to me Shakespearian. The 'din' of line 116 may have been that of the warrior's shields. In the music of the lines of Sicilius, 'the holy eagle stoop'd as to foot us his ascension is More sweet than our blest fields, his royal bird Prunes the immortal wing and cloyes his beak, As when his god is pleased'. I seem to hear the authentic voice of the master. Idle conjectures, such as these, if they are not insisted on, may be indulged as harmless —HERFORD (p. 122). Posthumus's vision, the oracle, and a soothsayer's exposition of it are, as literature, mean, frigid, and prosaic. As dramatic business, they affect only the outermost fringe of the plot, the political relations of Britain and Rome. It is possible to defend the bald style of the ghosts as imitated from the archaisms of the time when Posthumus's parents lived, but the grotesque descent of Jupiter is as un-Shakespearian in conception as it is incompetent in execution.

## [34 Solemne Musicke, etc.]

Richard III had dreamed to better purpose before Bosworth. Perhaps, with Mr Fleay, we may find the solution in attributing to Shakespeare only the dumb show, which some foolhardy person rushed in to versify. The oracle which Posthumus finds on his breast is employed with a singular disregard of dramatic effect. It serves no purpose but to provide the British king with a not very logical reason for offering, 'though the victor,' to submit to Caesar, and thus completing by a *volteface* amazing even in this impulsive and capricious Celtic king, this feeble Lear—the universal reconciliation. This gratuitous close has the air of having been inwoven in the fabric of Shakespeare's work,—perhaps with concealed political intention.

Thus far those who denounce the Vision. We now hear those who approve of it.

SCHLEGEL (II, 250) Posthumus finds on waking a tablet on his left breast, with a prophecy on which the *dénouement* of the piece depends. Is it to be imagined that Shakespeare would require of his spectators the belief in a wonder without a visible cause? Is Posthumus to dream this tablet with the prophecy? But these gentlemen do not descend to this objection. The verses which the apparitions deliver do not appear to them to be good enough to be Shakespeare's. I imagine I can discover why the Poet has not given them more of the splendour of diction. They are the aged parents and brothers of Posthumus, who, from concern for his fate, return from the world below, they ought consequently to speak the language of a more simple olden time, and their voices ought also to appear as a feeble sound of wailing, when contrasted with the thundering oracular language of Jupiter. For this reason Shakespeare chose a syllabic measure which was very common before his time, but which was then getting out of fashion, though it still continued to be frequently used, especially in translations of classical poets. In some such manner might the shades express themselves in the then existing translations of Homer and Virgil. The speech of Jupiter is, on the other hand, majestic, and in form and style bears a complete resemblance to the sonnets of Shakespeare. Nothing but the incapacity of appreciating the views of the Poet, and the perspective observed by him, could lead them to stumble at this passage.—KNIGHT (*Introd*, p. 182) The 'Apparition' either not belongs to Shakespeare at all, or belongs to the period when he had not clearly seen his way to shake off the trammels of the old stage. But would an audience familiar with that scene have parted with it? We believe not.—FLETCHER (p. 66) There may, indeed, be valid theatrical reasons for suppressing the vision of Posthumus during the slumber which is supposed to terminate his soliloquy, but the suppression deprives us of the solemnly pathetic effect of that simple chorus, which is plainly introduced in order, by recalling the whole tenour of the story, to remind the auditor that the hero is much more unfortunate than criminal, and to relieve our feelings by announcing an approaching deliverance from adversity,—at the same time that curiosity is kept alive by the mysterious terms in which the prediction is made. The attendant music adds to the soothing solemnity of the scene. How beautiful, too, is the plaintive simplicity of the ballad verses reciting his fortune, chanted by the apparitions of his deceased relatives, not one of whom has he seen in life. In fact, both the sufferings and the deserts of the hero have now reached their climax, nor could they be more affectingly recalled to us than by thus evoking the spirits of his kindred, whose deaths had left him, at his very birth, a brotherless orphan. How fine a change, again, from the brief measure of this artless complaint, to the solemn flow of the lines

*natus, Father to Posthumus, an old man, attyred like a war-  
riour, leading in his hand an ancient Matron (his wife, &  
Mother to Posthumus) with Musicke before them Then.  
after other Musicke, followes the two young Leonati (Bro-  
thers to Posthumus) with wounds as they died in the warrs.  
They circle Posthumus round as he lies sleeping.* 40

*Sicil.* No more thou Thunder-Master  
flew thy fpight, on Mortall Flies :  
With Mars fall out with *Iuno* chide, that thy Adulteries  
Rates, and Reuenges.  
Hath my poore Boy done ought but well,<sub>1</sub> 45  
whose face I neuer saw :  
I dy'de whil't in the Wombe he staide,  
attending Natures Law.  
Whose Father then (as men report,  
thou Orphanes Father art) 50  
Thou should'ft haue bin, and sheelded him,

38 followes] follows F<sub>3</sub>F<sub>4</sub>, Rowe i  
follow Rowe u

41 Sicil] Fath Cap throughout

41, 42. No *shew*] One line Theob et  
seq

43 *out*] *out*, Ff

43 *that thy Adulteries*] Separate line,  
Theob

45 *ought*] *ought* Theob u

46 *saw*] *saw*? F<sub>4</sub>

50 *Orphanes*] *Orphans* F<sub>3</sub>F<sub>4</sub> *orphans'*  
Theob *orphan's* Var '78

51 *bin*] *been* F<sub>4</sub>

supposed to be spoken by the descended Jupiter And then, with what exquisite versatility does this miraculous artist change his hand once more, to give us that gloriously classical description of the deity's appearance, breathing all the sweet sublimity of a Milton, or even of a Sophocles!—WARD (1, 435) This episode in rhymed verse was, doubtless, like the Mask introduced into *The Tempest*, in accordance with the taste of the period, there is no reason, on account of its style, which reminds one of the prefatory lines to the Cantos of the *Faerie Queene*, to impugn Shakespeare's authorship to it ['Exactly,' says Wyatt, 'but did Shakespeare ever seriously compose such doggerel as this?—"The maske of Cupid, and th' enchant-ed Chamber are displayd, Whence Britomart redeems fair A-moret through charms decayd"—*Faerie Queene*, in, 12. Almost in the same breath Prof Ward seems to imply that this masque resembles that in *The Tempest* No other touchstone is needed Let any one read Act IV of *The Tempest* and then decide if the masque in this play can be by the same hand']—THIRSELTON Posthumus's dream is that of an overwrought brain, and constitutes an admirable relief to the tension [This masque has one or two admirable touches (Capell pointed them out), but the rest of it is not worth the effusion of any more Christian ink I agree with Fleay, the Dumb Show is genuine.—ED.]

42 Mortall Flies] 'As flies to wanton boys, are we to the gods They kill us for their sport'—*Lear*, IV, 1, 38.

- from this earth-vexing smart. 52  
*Moth.* *Lucina* lent not me her ayde,  
 but tooke me in my Throwes,  
 That from me was *Posthumus* ript, 55  
 came crying 'mong'ft his Foes.  
 A thing of pittie  
*Sicil.* Great Nature like his Ancestrie,  
 moulded the stufte so faire  
 That he d feru'd the praise o'th'World, 60  
 as great *Sicilius* heyre  
 1. *Bro.* When once he was mature for man,  
 in Britaine where was hee  
 That could stand vp his paralell?  
 Or fruitfull object bee? 65  
 In eye of *Imogen*, that best could deeme  
 his dignitie.  
*Mo.* With Marriage wherefore was he mockt  
 to be exil'd, and throwne  
 From *Leonati* Seate, and caft from her, 70  
 his deereft one  
 Sweete *Imogen*?  
*Sic.* Why did you suffer *Iachimo*, flight thing of Italy,  
 To taunt his Nobler hart & braine, with needlesse eloufy,  
 And to become the geeke and fcorne o'th'others vilany? 75  
 2 *Bro.* For this, from fuller Seats we came,

52 <i>this</i> ] <i>his</i> Rowe, + earth-vexing] heart-vexing Vaun	66, 67 <i>could dignitie</i> ] One line, Rowe et seq
54 <i>Throwes</i> ] <i>throes</i> F <sub>4</sub>	68 <i>wherefore</i> ] <i>therefore</i> F <sub>3</sub> F <sub>4</sub> , Rowe,
55 <i>me was</i> ] <i>me my</i> Pope, + <i>my</i> womb Johns conj <i>my waist</i> Vaun	Pope, Han Theob Warb
60 <i>he d feru'd</i> ] <i>he deseru'd</i> F <sub>2</sub> <i>he</i> <i>deseru'd</i> F <sub>3</sub> F <sub>4</sub>	70 <i>Leonati</i> ] <i>Leonatus</i> Pope, + <i>Leo-</i> <i>nati</i> Cap Varr Dyce, Coll
64-67. <i>paralell?</i> <i>bee?</i> <i>dignitie</i> ] <i>parallel, be, dignity?</i> Rowe et seq	73-75 Six lines, F <sub>4</sub>
65 <i>fruitfull</i> ] <i>rival</i> Rowe, Pope, Han Theob Warb <i>frontfull</i> Vaun	75 <i>to become</i> ] <i>him become</i> Eccles <i>geeke</i> ] F <i>geek</i> F <sub>3</sub> F <sub>4</sub> Rowe, + <i>geek</i> Cap <i>o'th'</i> ] <i>oth'</i> F <sub>2</sub>

65 *fruitfull object*] CAPELL (p 119) An object fruitful of love, producing love's fruits

66 *deeme*] SCHMIDT (*Lex*) Judge, estimate

70 *Leonati Seate*] For other examples where proper names are used as adjectives, such as 'Verona walls,' 'Philippi fields,' 'Tiber banks,' see ABBOTT, § 22

75 *geeke*] CAPELL (*Gloss*) A Cull, Bubble, one easy to be impos'd on

76 *For this . we came*] This line and lines 86, 87 ('no longer exercise



our Parents, and vs twaine, 77  
 That striking in our Countries cause,  
 fell brauely, and were flaine,  
 Our Fealty, & *Tenantus* right, with Honor to maintaine 80  
 i *Bro.* Like hardiment *Posthumus* hath  
 to *Cymbeline* perform'd.  
 Then *Iupiter*, y King of Gods, why haft y thus adiourn'd  
 The Graces for his Merits due, being all to dolours turn'd?  
*Sicil.* Thy Christall window ope, looke, 85  
 looke out, no longer exercise  
 Vpon a valiant Race, thy harsh, and potent iniuries :  
*Moth.* Since (*Iupiter*) our Son is good,  
 take off his miseries.  
*Sicil.* Peepe through thy Marble Mansion, helpe, 90  
 or we poore Ghosts will cry  
 To'th shining Synod of the reft, against thy Deity.  
*Brothers* Helpe (*Iupiter*) or we appeale,  
 and from thy iustice flye.  
*Iupiter descends in Thunder and Lightning, sitting vppon an* 95  
*Eagle : hee throwes a Thunder-bolt The Ghostes fall on*  
*their knees*  
*Iupiter.* No more you petty Spirits of Region low 98

77 vs twaine]	we twain	Eccles	85 ope, looke,]	ope, looke out, Ff
conj			86 looke out]	Om Ff
80 Our right]	One line, F <sub>4</sub>		87 Vpon harsh,]	One line, F <sub>4</sub>
83 Then Gods]	One line, F <sub>4</sub>		92 To'th' rest,]	One line, F <sub>4</sub>
84 The due]	One line, F <sub>4</sub>		93 Brothers]	Bre Ff 2 Breth
hus] her Ff			Rowe, +	Both Bro Dyce

Vpon a valiant Race, thy harsh and potent iniuries') WALKER (*Crit*, iii, 328) says 'read like echoes of Latin poetry' In quoting line 76 Walker reads 'we come' Whereto Lettsom adds the foot-note 'So Walker's manuscript I have not altered it to *came*, the reading of all the editions, because I have no doubt that "come" was Shakespeare's word The aorist is not English, but there are so many aorists in the immediate neighborhood that this blunder is excusable'—DYCE (ed ii) reads *come* in his text, and in a note pronounces 'came' manifestly wrong

82 to *Cymbeline* perform'd] COLLIER (ed ii) We think it likely that the whole of this part of *Cymbeline* was a quotation from some well-known and popular work on the same story 'Perform'd' may there have been the rhyme to 'adjourn'd' and 'turn'd', but even if Shakespeare had himself been imitating that ballad-style of composition, he would hardly have been so lax in his writing

98-118 THEOBALD I own, to me, what *Jupiter* says to the Phantoms seems to carry the stamp of our Author, if the other parts of the masque appear inferior.

Offend our hearing : huff. How dare you Ghostes  
 Accuse the Thunderer, whose Bolt (you know) 100  
 Sky-planted, batters all rebelling Coasts.  
 Poore shadowes of Elizium, hence, and rest  
 Vpon your neuer-withering bankes of Flowres.  
 Be not with mortall accidents opprest,  
 No care of yours it is, you know 'tis ours. 105  
 Whom best I loue, I crosse ; to make my guift  
 The more delay'd, delighted. Be content,  
 Your low-laide Sonne, our Godhead will vplift :  
 His Comforts thrue, his Trials well are spent :  
 Our Iouall Starre reign'd at his Birth, and in 110  
 Our Temple was he married Rise, and fade,  
 He shall be Lord of Lady *Imogen*,  
 And happier much by his Affliction made.  
 This Tablet lay vpon his Brest, wherein  
 Our pleasure, his full Fortune, doth confine, 115  
 And so away : no farther with your dinne  
 Expreffe Impatience, leaft you stirre vp mine 117

101 *Coasts* ] *coasts*? Theob *hosts*? 114 [Jupit drops a Tablet Rowe, +  
 Col conj]

I heartily wish this were the only place where we have reason to complain of irregularities, either in style or the matter

107 The more delay'd, delighted] M MASON (p 336) That is, the more delightful for being delayed We should point it thus 'The more, delay'd, delighted' [VAUGHAN gives the same explanation, of course, independently, and suggests the same punctuation He probably followed the *Var* '21, where this note is not given; it escaped the CAM EDD also ]—STEEVENS Though it be hardly worth while to waste conjecture on the wretched stuff before us, perhaps the author of it, instead of 'delighted,' wrote *dilated*, *i e*, expanded, rendered more copious ['Delighted' has been here explained as the passive participle used for the active, and MALONE refers to its use in *Othello*, where the Duke says to Brabantio 'If virtue no delighted beauty lack, Your son-in-law is far more fair than black,' I, III, 320 (of this edition), where it is, indeed, used exactly as here, and meaning, as WALKER (*Crit*, II, 11) suggests, 'endowed with delights, *delicious exornata*' This simple explanation also dissipates the obscurity which has long perplexed critics in Claudio's speech in *Meas for Meas* - 'the delighted spirit To bathe in fiery floods,' etc, I, III, 121, although Ingleby says, erroneously, as I think, that 'delighted' 'cannot have here the same meaning' This rule of Walker will solve many a difficulty, and absolve Shakespeare from an indiscriminate use of passive and active participles, as Steevens has accused him of doing See 'I am wisht,' V, I, 3, where there is a good rule of Abbott, founded on Walker's—ED ]

Mount Eagle, to my Palace Christalline *Ascends* 118  
*Sic.* He came in Thunder, his Celestiall breath  
 Was fulphurous to smell the holy Eagle 120  
 Stoop'd, as to foote vs his Ascension is  
 More sweet then our blest Fields · his Royall Bird  
 Prunes the immortall wing, and cloyes his Beake,  
 As when his God is pleas'd.  
*All.* Thankes Iupiter. 125  
*Sic.* The Maible Pauement clozes, he is enter'd  
 His radiant Roofe · Away, and to be blest  
 Let vs with care performe his great behest. *Vanish*  
*Post.* Sleepe, thou hast bin a Grandfire, and begot 129

118 <i>Palace</i> ] <i>Pallas</i> Bathurst (so quoted, p 135)	128 <i>Vanish</i> ] Ghosts vanish Cap
123 <i>cloyes</i> ] <i>claws</i> Tyrwhitt	129 [Waking. Theob <i>bin</i> ] <i>been</i> F <sub>4</sub>
126 <i>clozes</i> ] F <sub>3</sub> <i>clozes</i> F <sub>2</sub> <i>clozes</i> , F <sub>4</sub>	

118 my Palace Christalline] STEEVENS Milton has transplanted this idea into his verses *In Obitu Prasulæ Eliensis* 'Donec nitentes ad fores Ventum est Olympi, et regiam crystallinam,' [line 62]

121 Stoop'd, as to foote vs] MADDEN (p 203) Again the falcon stooped from her pride of place, swift and resistless as a thunderbolt This time her aim was unerring In the language of falconry she 'stoop'd as to foot' her quarry, and when Master Petre and the falconer rode up, she had 'soused' (see *King John*, V, II, 150) the partridge, and holding it firmly in her foot, she had begun to devour it

123 Prunes] HARTING (p 131) 'Prune' signifies to clean and adjust the feathers, and is synonymous with *plume* A word more generally used perhaps than either is *peen*—MADDEN (p 137) To 'prune' is 'one of the kyndeli termes that belong to hawkis,' according to the *Boke of St Albans* When a hawk prunes or picks her feathers, 'she is lyking and lusty, and whanne she hathe doone she will rowse hire myghtyly'

123 cloyes his Beake] FARMER A *cley* is the same as a *claw* in old language—STEEVENS So in Gower, *De Confessione Amantis*, 'And as a cat wold ete fishes Withoute wetting of his clees,' [p 39, ed Pauli] And in the *Boke of Saint Albans*, 1486, it is said 'The clees with 1 the fote ye shall call of right her Pownces' [Agam, 'Now ye shall vnderstande the naamys off the membris of hawkys to begynne at her fete and goo vpwarde as knyghtis been harnessside and armeed, and so we shall ename her Fyrst the grete Clees behynde, that strength the bake of the hande, ye shall call hom Talons']—ED ]—HARTING (p 31) 'Cloyes' is, doubtless, a misprint for *cleys*, that is, *claws* Those who have kept hawks must often have observed the habit which they have of raising one foot, and whetting the beak against it. This is the action to which Shakespeare refers—MURRAY (*N E D.*) gives *Clee*, that is, *claw*, with all its appropriate definitions, and also 'cloys,' from the present passage, giving as its definition 'Steevens conjectures, "To claw, to scratch with the claw," Johnson "Perhaps, to strike the beak together"'—*Dact* [Whence comes Steevens's conjecture I do not know—ED ]

A Father to me and thou hest created 130  
 A Mother, and two Brothers. But (oh scorne)  
 Gone, they went hence so foone as they were borne  
 And so I am awake. Poore Wretches, that depend  
 On Greatnesse, Fauour; Dreame as I haue done,  
 Wake, and finde nothing But (alas) I fwerue. 135  
 Many Dreame not to finde, neither deferue,  
 And yet are steep'd in Fauours, so am I  
 That haue this Golden chance, and know not why  
 What Fayeries haunt this ground? A Book? Oh rare one,  
 Be not, as is our fangled world, a Garment 140  
 Nobler then that it couers. Let thy effects  
 So follow, to be most vnlike our Courtiers,  
 As good, as promise.

## Reades.

144

- 131 *Brothers*] Ff, +, Coll *brothers*,  
 Cap et cet  
*[scorne]* *scorn!* Rowe et seq  
 132 *Gone,*] Ff *Gone*— Rowe, +  
*Gone*, Ktly *Gone?* Coll in *lune!* Cap  
 et cet  
*borne*] Ff, + *born*, Coll 1  
 born Cap et cet  
 133 *I am awake*] I'm 'wake Elze  
 conj  
*awake*] *awake*— Pope, +  
 134 *Greatnesse,*] F<sub>2</sub> *Greatness*, F<sub>3</sub>F<sub>4</sub>  
*greatness* Rowe, Pope *greatness* Theob  
 et seq  
*Fauour,*] Ff *favour*, Knt, Dyce,  
 Glo Cam *favour*, Rowe et cet  
 134 *done,*] *done*, Theob et seq  
 135 [Seeing the Tablet Cap  
 136 *deserue,*] *deserve*, Theob Warb  
 138 *why*] *why* Pope *why* Johns  
 Var '73 et seq  
 139 *Fayeries*] *Fairies* F<sub>3</sub>F<sub>4</sub>  
*Book?*] *book!* Rowe, +, Ktly  
*one,*] *one!* Rowe et seq  
 140 *as is*] *as in* Pope II, Theob  
 Warb Johns  
*fangled*] *new-fangled* Ktly  
 (Omitting *is* conj)  
 141 *couers*] *covers*, Cap et seq  
 142 *Courtiers,*] *courtiers*, Theob  
 Warb Johns  
 143 *good,*] *good* Pope et seq

139 A Book] WHITE It was not a volume, but a single leaf Of old, any writing was called a book, [Videlicet, 'a horn-book,' which, as we all know, was but a single leaf]

140. fangled] SKEAT (*N* & *Q*, V, III, 133, 1875) As for 'fangled' in this line, which has small claim to be considered as Shakespeare's, the sense of it is vague and not very material, the sense *full of whims*, *full of oddities*, or simply *odd*, will do well enough — BRADLEY (*N E D*) That is, characterised by crotchets or fopperies

141, 142 thy effects. vnlike our Courtiers] ECCLES reads *courtiers* to indicate the genitive case, as he says He adds, with a truly enviable sense of humour, that 'the effects of courtiers' may appear a strange and even laughable expression, but the idea is, 'the effects which flow or follow from their promises'

144 Reades] COLERIDGE (p 304) It is not easy to conjecture why Shakespeare should have introduced this ludicrous scroll, which answers no one purpose, either propulsive or explicatory, unless as a joke on etymology — PORTER and CLARK Pope, the first deprecator of this scene, rejected it as spurious His

**W**Hen as a Lyons whelp, shall to himselfe unknown, without seeking finde, and bee embrac'd by a peece of tender Ayre. And when from a stately Cedar shall be lopt branches, which being dead many yeares, shall after reuuee, bee ioyned to the old Stocke, and freshly grow, then shall Posthumus end his miseries, Britaine be fortunate, and flourish in Peace and Plentie

'Tis still a Dreame : or else such stufte as Madmen

Tongue, and braine not either both, or nothing,

145 *When as* | *Whenas* Dyce, Sta  
Coll m

a] the Rowe, +  
whelp, shall | whelp shall F<sub>4</sub>  
whelp shall, Rowe et seq  
vknown] known Var '03, '13  
(misprint?)

147 Ayre | air, Cam  
149 grow,] Ff, +, Coll Cam grow,  
Cap et cet

151 *Dreame* | *dream*, Coll  
*Madmen* | *mad-men* F<sub>3</sub>F<sub>4</sub>, Rowe,  
Pope 1, Han

152 *Tongue* | *Do tongue* Steev conj  
*either both*,] 'Tis *either both*,  
Rowe *do either both*, Pope, Theob  
Han Warb *either, or both*, Cap  
*either of both* Hertzberg conj, Vaun  
*nothing* | Ff *nothing*— Warb  
*nothing*, Rowe et cet

various followers forget that this *Tablet*, like the perfect fulfilling of the Oracle in *The Winter's Tale*, the apparition of Hecate in *Macbeth*, and the bidding of Diana in the Vision in *Pericles*, is an element in the solution of the Plot. Shakespeare's plots, moreover, especially in his later years, are plots having relation to the development of the characters as well as to that of events. An inner as well as an outer progress and order are requisite.

147, 148 *stately Cedar* being dead many yeares] In this dead Cedar with its lopp'd branches, which shall freshly grow, BELL (III, 123) detects a reference to a widely disseminated German legend, so distinct in its details that it is 'most convincing of Shakespeare's visit to Germany. This legend is that when a pear-tree, long dead, shall revive and put forth new leaves, then Barbarossa will awaken from his long slumber in the Unterberg, and fight such a battle as shall ensure a lasting peace' ['And there is salmons in both'—ED.]

151 'Tis still a Dreame, etc.] JOHNSON. The meaning, which is too thin to be easily caught, I take to be this. This is a dream or madness, or both,—or nothing,—but whether it be a speech without consciousness (as in a dream), or a speech unintelligible (as in madness, be it as it is), is like my course of life. We might perhaps read 'Whether both, or nothing'—WALKER (*Crit.*, III, 329). Something is lost. Perhaps Shakespeare wrote. 'either both, or nothing, or A senseless speaking,' etc. (Brain not, as, e g, a few lines above, 'Many dream not to find,' etc. Pronounce 'either,' e'r, ut sæpe.) [If 'either' is to be thus pronounced, why not, in modern editions, give the reader warning and so print it? And if it is to be printed e'r, why not save ink and type, and print it simply r? To be sure, these single letters might be mistaken for drawling, but rhythm would be appeased, and is not rhythm the end and aim of poetry and a distinct enunciation abhorrent? Dr O W Holmes was, indeed, ill advised in beseeching us, 'when we stick on conversation's burrs, Don't strew your pathway with those dreadful urrs!'—ED.]

152 *Tongue, and braine not*] CAPELL (p. 119) The coinage in this line were

Or fenfeleffe fpeaking, or a fpeaking fuch 153  
 As fenfe cannot vntye. Be what it is,  
 The Aftion of my life is like it, which Ile keepe 155  
 If but for fimpathy.

*Enter Gaoler.*

*Gao.* Come Sir, are you ready for death ?

*Posl* Ouer-roafted rather ready long ago.

*Gao* Hanging is the word, Sir, if you bee readie for 160  
 that, you are well Cook'd

154	<i>untye is,] unty, is, Johns</i>	<i>Johns et seq</i>
	<i>Be] But F<sub>3</sub>F<sub>4</sub>, Rowe, Pope,</i>	157 Enter ] Re-enter Jailers Cap
Theob	Han Warb	Re-enter First Gaoler Dyce
155, 156	<i>Ile fimpathy] One line,</i>	160 <i>Sir,] sir, Pope et seq</i>

sufficient to prove the scene to be Shakespeare's had it no other marks of him, for two such hardy words, and withal proper, never came from any mint but his own And the rest of the speech is as much in his manner as they are, its first sentence wanted only the particle *or* [see *Text Notes*] to make any good sense of it, for 'tis' or 'it is' is carried forward, of course, and prefixed to that sentence, and likewise to the other that follows it

154 *Be what it is]* For examples of the ellipsis of 'it,' see ABBOTT, § 404

156 *If but for simpathy]* SCHMIDT (*Lex*) That is, as I am in the same situation ['Sympathy,' as equivalent to *equality*, is not infrequent in Shakespeare, thus Iago, 'there should be simpathy in years, Manners, and Beauties'—*Oth*, II, 1, 262 of this ed.]

157 *Enter Gaoler]* WHITER (p 167), in discussing a line in *Love's Lab Lost*, 'A high hope for a low heaven' (which he interprets as referring to the 'heaven' of the stage), remarks in a foot-note 'Let not the reader imagine that my conjecture respecting this latent allusion is either remote or improbable, as our Poet often falls into trains of reflexion which are equally unconnected with the opinions and speculations of his age Mr Voltaire himself has nothing comparable to the humorous discussion of the philosophic gaoler' [in the present passage]—KNIGHT quotes this last sentence and writes 'But it is something more than humorous It is as profound, under a gay aspect, as some of the highest speculations of *Hamlet*'—FLETCHER (p 68) We by no means agree with those who think that the comic scene with the gaoler was introduced by Shakespeare more for the sake of making some 'quantity of barren spectators laugh,' than for any real regard to dramatic art and propriety It would be strange indeed to find him so trifling in the midst of so much earnestness! No—Shakespeare knew well he was but presenting to us the last inevitable phases of the mind in him who is at once condemned to death and desiring it,—that 'lightning before death' of which he elsewhere tells us,—that careless interval when the man has cheerfully parted with this world and is ready to 'encounter darkness as a bride' The single line of Posthumus to the gaoler, 'I am merrier to die than thou art to live,' conveys at once the spirit and the vindication of the whole scene

161. *you are well Cook'd]* There is apparently some culinary allusion here, in connection with the hanging of bacon or venison, either before cooking or instead of cooking —MURRAY (*N E D*, B I, 1 Transitive senses, b) To suspend or

*Poß.* So if I proue a good repaft to the Spectators, the  
dilh payes the fhott. 162

*Gao.* A heauy reckoning for you Sir . But the comfort  
is you fhall be called to no more payments, fear no more 165  
Tauerne Bils, which are often the fadneffe of parting, as  
the procuring of mirth you come in faint for want of  
meate, depart reeling with too much drinke . forrie that  
you haue payed too much, and forry that you are payed  
too much Purfe and Biaine, both empty : the Brain the 170  
heauier, for being too light, the Purfe too light, being  
drawne of heauneffe. Oh, of this contradicthion you fhall  
now be quit Oh the charity of a penny Cord, it fummess  
vp thousands in a trice : you haue no true Debitor, and  
Creditor but it . of what's paff, is, and to come, the dif- 175  
charge : your necke(Sis)is Pen, Booke, and Counters , fo  
the Acquittance followes. 177

162 *if I] if it* Pope II, Theob Warb

164 *Sir] sir* Dyce, Sta Ktly, Glo

165 *is you] is, you* F<sub>3</sub>F<sub>4</sub> et seq

166 *often] as often* Coll II conj

*as] at* Vaun

167 *come] came* F<sub>4</sub>, Rowe, Pope

172 *Oh, of] Ff, + of* Glo Cam

*O' of* Cap et cet

173 *charity] celerity* Craig conj

*Cord,] cord'* Cap et seq

174 *Debitor] Debtor* F<sub>3</sub>F<sub>4</sub>, +, Coll II

174, 175 *Debitor, and Creditor] debit-*

*or-and-creditor* Del Craig

176 *Sis] Sir* Ff

tie up (bacon, beef, etc) in the air to mature, to dry for preservation, 1599 H  
Buttes *Dyets drie Dinner*, I, vj, b, 'Fallow Deere fat, very well chased, hang'd  
until it be tender'—Ed.

162, 163 the dish payes the shot] That is, the viands (namely, himself) pay  
the reckoning

169 haue payed are payed] STEEVENS That is, sorry that you *have*  
*paid* too much out of your pocket, and sorry that you *are paid*, or *subdued*, too  
much by the liquor So Falstaff 'with a thought, seven of the eleven I paid'—  
1 *Hen IV*: II, iv, 213—MALONE See 'he was paid for that,' IV, ii, 318, above—  
STAUNTON 'Paid' is here equivalent to the slang phrase *to settle*, now in use,  
as 'I've *settled* him,' and the like With this import, which is that of *punished*,  
'paid' is often met with in old authors [JOHNSON so failed to understand the  
opposition between the two 'pays' that he proposed 'And merry that you are  
paid so much' He took the second 'paid' to be '*paid*', for *appaid*, *filled*, *satiated*  
His note was omitted by MALONE in 1790 and in all subsequent editions, and  
charitably—Ed]

172 *drawne]* STEEVENS In common language, a fowl is said to be 'drawn'  
when its intestines are taken out

173 penny Cord] Thus, Pistol, in *Henry V*, 'let not Bardolph's vital thread  
be cut With edge of penny cord,' etc—III, vi, 49

174, 175 Debitor, and Creditor] JOHNSON For an *accounting book*

176 Counters] WAX (*Foot-note in Prompt Para*, s v Awgrym) Towards the

*Poff.* I am merner to dye, then thou art to lue 178

*Gao.* Indeed Sir, he that sleepes, feeles not the Tooth-  
Ache . but a man that were to sleepe your sleepe, and a 180  
Hangman to helpe him to bed, I think he would change  
places with his Officer : for, look you Sir, you know not  
which way you shall go.

*Poff.* Yes indeed do I, fellow.

*Gao.* Your death has eyes in's head then I haue not 185  
feene him so pictur'd you must either bee directed by  
some that take vpon them to know, or to take vpon your  
felfe that which I am fure you do not know 188

185 *m's* in his Ktly 188 *for jump*] or *lump* Ff, Rowe,  
187 *or to take*] Ff, +, Cam or do Pope, Theob Han Warb *for, jump*  
*take* Glo (withdrawn) or so take Knt 1, Sing Sta Ktly, Ingl  
Vaun or *take* Heath, Cap et cet

commencement of the xvi<sup>th</sup> century the use of the Arabic numerals had in some degree superseded the ancient mode of calculating by the abacus, and counters, which at the period when the *Promptorium* was compiled, were generally used They were not, indeed, wholly disused at a time long subsequent

180 a man that were to sleepe your sleepe] ABBOTT (§ 367) That is, If there were a man who was destined to sleep your sleep

180, 181 and a Hangman to helpe him to bed] ABBOTT (§ 95) That is, and that too a hangman being ready to help him to bed In the phrase 'I think he would' the 'he' is redundant

185 Your death] VAUGHAN (p 529) This does not mean 'death in your case' or 'your method and kind of death' The possessive 'your death' here is the simple equivalent of death in the abstract and general So 'your philosophy,' 'your water' is written by Shakespeare for philosophy in general and water in general [This interpretation may be right DOWDEN accepts it It does not, however, appear to me exactly just. I think 'your' is not ethical, but emphatic Is it not parallel to 'your sleep' in line 180, where it surely does not mean sleep 'in general'? The gaoler says here in effect, I think, 'if you know the way you're going, your death is not the same as my death, your death has eyes in's head,' etc —Ed

188 or] DYCE Before this 'or' the Folio has a blur (occasioned by the sticking up of what is technically termed a *space*), which Mr Knight considers to be an *f*, and prints 'for, jump,' etc [The mistake which Knight makes is not in taking the blurred *space* for a letter, but in following Vernor & Hood's *Reprint* instead of going to an original copy of the Folio This *Reprint* has *for*, and it is hazardous in these latter days to deny that a copy of the Folio exists wherein *for* is to be found, so much do these copies vary A faint presumption that such a First Folio does exist may be possibly found in the fact that Upcott collated Vernor and Hood's *Reprint* with a Folio, and although he noted fifteen errors in the reprint of this play of *Cymbeline*, the 'for' is not among them The presumption is, therefore, allowable that Upcott's Folio reads distinctly *for* Upcott's original MS, wherein he has noted '386 errors,' is now in my possession, duly signed by him after recording that he had 'Finished the collation, Jany 28th, 1809, at 3 minutes past 12 o'clock'



after-enquiry on your owne perill · and how you shall  
 speed in your iournies end, I thinke you'l neuer returne 190  
 to tell one.

*Poſt.* I tell thee, Fellow, there are none want eyes, to  
 direct them the way I am going, but such as winke, and  
 will not vſe them.

*Gao.* What an infinite mocke is this, that a man ſhold 195  
 haue the beſt vſe of eyes, to ſee the way of blindneſſe : I  
 am ſure hanging's the way of winking 197

189	<i>perill</i> ] <i>peril</i> , Knt	Rowe
190	<i>iournies end</i> ] <i>journeys-end</i> Pope,	196 <i>ſee</i> ] <i>ſee</i> Rowe 11, Pope, Han
+	<i>neuer returne</i> ] <i>return never</i> F <sub>4</sub> ,	197 <i>hanging's</i> ] <i>ſuch hanging's</i> F <sub>3</sub> F <sub>4</sub> , Rowe, Pope, Han

This MS was formerly owned by Dawson Turner, who has prefixed the following note, which as a scrap of Shakespearian bibliographical gossip may be possibly worth the space, I do not know that it has ever appeared in print 'The contents of the following pages are the result of 145 days close attention by a very industrious man The knowledge of such a task having been undertaken and completed caused some alarm among the booksellers, who had expended a considerable sum of money upon the reprint of Shakespeare, of which this MS discloses the numerous errors Fearful, therefore, lest this should be published, they made many overtures for the purchase of it, and at length Mr Upcott was induced to part with it to I & A Arch, from whom he expected a handsome remuneration He received a single copy of the reprint! (signed) Dawson Turner, 1820' In reference to this 'presentation copy' Upcott himself has appended the following 'This copy was corrected by me from the following Catalogue of Typographical Errors and was sold to the late *James Perry*, the proprietor of the *Morning Chronicle*, for six guineas At the sale of his Library in March, 1822 (see Catalogue No 1339), it produced [£12, 1, 6—Lowndes has added in pencil] (signed) Wilham Upcott—Yarmouth, July 22, 1832' The 'Hood' in the firm of 'Vernor and Hood' was the father of Thomas Hood, the poet

KNIGHT corrected the error in his Second Edition, which was unnoticed by several who had blindly followed his First —See *Text Notes* —Ed ]

188, 189 *ump* the after-enquiry] JOHNSON That is, *venture* at it without thought So *Macbeth*, 'We'd jump the life to come'—I, vii, 7—STEEVENS To 'jump' is to *hazard* Again in *Coriolanus*, 'To jump a body with a dangerous physick,' III, 1, 154 [The word 'jump' is here disputed An obelus is prefixed to the line in the *Globe Ed* ]

192 I tell thee, Fellow, etc] BOWDEN (p 371) This conversation recalls a controversial saying of Sir Thomas More 'Howbeit, if so be that their way be not wrong, but they have found out so easy a way to heaven as to take no thought but make merry, nor take no penance at all, but sit them down and drink well for the Saviour's sake, sir cock-a-hoop, and fill in all the cups at once, and then Christ's passion pay for all the shot, I am not he that will envy their good hap, but surely counsel dare I give to no man to adventure that way with them'—*Works, Dialogue of Comfort*

*Enter a Messenger.*

198

*Mef.* Knocke off his Manacles, bring your Prisoner to the King.

200

*Posl.* Thou bring'st good newes, I am call'd to bee made free.

*Gao.* Ile be hang'd then.

*Posl.* Thou shalt be then freer then a Gaoler, no bolts for the dead.

205

*Gao.* Vnlesse a man would marry a Gallowes, & beget yong Gibbets, I neuer saw one so prone . yet on my Conscience, there are verier Knaues desire to lue, for all he be a Roman ; and there be some of them too that dye against their willes, so should I, if I were one. I would we were all of one minde, and one minde good O there were desolation of Gaolers and Galowfes . I speake against my present profit, but my wish hath a preferment in't.

210

*Exeunt*

214

199 *Manacles,*] *manacles* Johns  
*manacles,* Var '78 et seq

201 *newes,*] Ff, Rowe, Pope, Han  
Cap Dyce, Glo Cam *news* Coll  
*news,* Theob et cet

205 [Exeunt. Ff Exeunt Post-  
humus and Messenger Theob Exeunt

Posthumus, Messenger, and 2 Jailer  
Cap Exeunt all but First Gaoler  
Cam Edd

207 *prone*] *prone* Rowe et seq

212 *Galowfes*] *gallowses!* Cap et seq

213. *profit,*] *profit,* Cap et seq

214 Exeunt] Exit Ff

207 *prone*] MURRAY (*N E D* 7) Ready in mind (for some action expressed or implied), eager [Present passage quoted]

208, 209 for all he be a Roman] ABBOTT (§ 154) 'For' in this sense [*i e*, in spite of] is sometimes used as a conjunction, as here That is, Despite that he be a Roman

209 some of them too] 'Them' is emphatic, as referring to the Romans, among whom, indifferent as they were to suicide, instances were found of a repugnance to death

212 *Galowses*] That this is a vulgar pronunciation, as has been suggested, admits of doubt—BRADLEY (*N E D*) From the 16th century *gallows* has been (except the archaic a 'pair of gallows') used as a singular, with a new plural, *gallowses*, the latter, though perhaps not strictly obsolete, is now seldom used, 1562, Turner, *Herbal*, II, 46 'Mandrag grows not under gallosses'

213 a preferment] In spite of his pious and altruistic wish that all men might be of one good mind, the gaoler cannot quite close his eyes to the main chance, and so hastens to add that his wish includes some promotion for himself—Ep

## Scena Quinta

*Enter Cymbeline, Belarius, Guiderius, Arviragus, Pisano, and Lords.* 2

*Cym.* Stand by my side you, whom the Gods have made 4

I Scene III Rowe	Scene IV Pope,	4 <i>side you,</i> ] Ff	side, you, Rowe,
Han Warb Johns	Scene VI Eccles	Theob Warb Johns	Cap Varr Mal
Cymbeline's Tent Rowe		Steev Varr	side, you Pope et cet

I Scena Quinta] STEEVENS (*Var*, 1778) Let those who talk so confidently about the skill of Shakespeare's contemporary, Jonson, point out the conclusion of any one of his plays which is wrought out with more artifice, and yet with a less degree of dramatic violence than this In the scene before us, all the surviving characters are assembled, and at the expence of whatever incongruity the former events may have been produced, perhaps little can be discovered on this occasion to offend the most scrupulous advocate for regularity, and, I think, as little is found wanting to satisfy the spectator by a catastrophe which is intricate without confusion, and not more rich in ornament than in nature—KNIGHT (p 252) The conclusion of *Cymbeline* has been lauded because it is consistent with poetical justice Those who adopt this species of reasoning look very imperfectly upon the course of real events in the moral world It is permitted, for inscrutable purposes, that the innocent should sometimes fall before the wicked, and the noble be subjected to the base In the same way, it is sometimes in the course of events that the pure and the gentle should triumph over deceit and outrage The perishing of Desdemona is as true as the safety of Imogen, and the poetical truth involves as high a moral in the one case as in the other—WENDELL (p 285) Nowhere else in Shakespeare, certainly, is there anything like so elaborate an untying of knots which seem purposely made intricate to prepare for this final situation Situation, however, is an inadequate word Into four hundred and eighty-five lines Shakespeare has crowded some two dozen situations any one of which would probably have been strong enough to carry a whole Act . [P 377] The marked individuality of effect which we observe in both *Cymbeline* and *The Tempest* proves on scrutiny chiefly due to the fact that the dramatic structure of each involves a new and bold technical experiment In each this experiment consists chiefly of a deliberately skilful handling of the *dénouement* In *Cymbeline*, after four and a half Acts of confusion, comes the last Scene, coolly disentangling the confusion by four and twenty cumulative stage situations, in *The Tempest*, with due adherence to the unities of time, of place, and of action, the *dénouement* is expanded into five whole Acts In *The Winter's Tale* we find an analagous individuality of effect due to a similar cause Structurally, *The Winter's Tale* is perhaps the most boldly experimental of all The play is frankly double The first three Acts make a complete independent tragedy The last two Acts make a complete independent comedy, which, taking up the story at its most tragic point, leads it to a final *dénouement* of reconciliation and romantic serenity—THORNDIKE (p 135) Such a *dénouement* is evidently not the natural outcome of a tragedy or a comedy, it is the elaborate climax in preparation for which the preceding situations have been made involved and perplexing . . As a matter of fact, the

Preferuers of my Throne . woe is my heart, 5  
 That the poore Souldier that fo richly fought,  
 Whofe ragges, tham'd gilded Armes, whofe naked brest  
 Stept before Targes of prooffe, cannot be found  
 He shall be happy that can finde him, if  
 Our Grace can make him fo. 10

*Bel.* I neuer saw  
 Such Noble fury in fo poore a Thing ,  
 Such precious deeds, in one that promist nought  
 But beggery, and poore lookes. 14

5	<i>Throne</i> ]	<i>throne</i>	Pope et seq.	Var	'78, '85, Mal	Ran	Steev	Varr
7	<i>ragges,</i> ]	<i>rags,</i>	F <sub>3</sub>	<i>rags</i>	F <sub>4</sub>	et	Coll	Ktly
seq				9	2f]	Om	Ktly	
	<i>Armes,</i> ]	<i>arms,</i>	Theob	Warb	Cap		13	<i>nought</i> ]
								<i>naught</i>
8	<i>Targes</i> ]	<i>Targets</i>	F <sub>4</sub> ,	Rowe	<i>shields</i>		14	<i>beggery</i> ]
								<i>begg'ry</i>
	Pope,	Theob	Han	Warb	<i>targe</i>	Cap		<i>lookes</i> ]
								<i>luck</i>
								Theob
								Han
								Warb

dénouement of *Cymbeline* is so ingeniously intricate that it is ineffective on the stage, and thereby defeats the purpose for which the ingenuity was apparently expended. One feels inclined, indeed, to assert with some positiveness that the artistic skill required in manufacturing so elaborate a scene was not exerted without definite purpose. Again, one feels inclined to conjecture that this artistic effort may have been exerted for the purpose of rivalling similarly heightened dénouements in Beaumont and Fletcher. Without insisting too much on deliberative rivalry, we may surely say that, just as in the Beaumont-Fletcher romances, the elaborate dénouement is the most marked characteristic of the construction of *Cymbeline*. Entirely unprecedented in the preceding plays of Shakespeare, such heightened construction of the dénouement is practically unprecedented in all earlier Elizabethan plays: it has its only parallel in Beaumont and Fletcher.

5 woe is my heart] See ABBOTT (§ 230) for 'ungrammatical remnants of ancient usage.'

8 Targes] WALKER (*Vers*, 253) Palpably *targe*. *Targe* in the singular would not be Elizabethan English (Had Keats noticed this? *Endymion*, book III 'Old rusted anchors, helmets, breast-plates large Of gone sea-warriors, brazen beaks and targe, Rudders, that for a hundred years had lost the sway of human hands')—COLLIER (ed. ii). Possibly 'targes' is right, if so, it must be read in the time of a monosyllable—VAUGHAN (p. 530). The point of the panegyric lies in this, that Posthumus with his naked breast was in advance of the whole rank of soldiers with shields, the loss of the plural 'targes' is not inconsiderable.

14 But beggery, and poore lookes] WARBURTON. But how can it be said that one whose 'poor looks' promise 'beggery,' promised 'poor looks' too? It was not the poor look which was promised, that was visible. We must read 'poor luck.' This sets the matter right, and makes Belarius speak sense and to the purpose. For there was the extraordinary thing, he promised nothing but *poor luck*, and yet performed all these wonders—HEATH (p. 489). The sense is, one that promised nothing beyond what appeared, to wit, beggary and a poor exterior.—JOHNSON. To promise 'nothing but *poor* looks' may be to give no promise of

*Cym.* No tydings of him?

15

*Psfa.* He hath bin search'd among the dead, & liuing,  
But no trace of him.

*Cym.* To my greefe, I am

The heyre of his Reward, which I will adde

To you (the Luer, Heart, and Braine of Britaine)

20

By whom (I grant) she lues. 'Tis now the time

To aske of whence you are. Report it

*Bel.* Sir,

In Cambria are we borne, and Gentlemen

Further to boast, were neyther true, nor modest,

25

Vnlesse I adde, we are honest.

*Cym.* Bow your knees

Arise my Knights o'th'Battell, I create you

Companions to our perfon, and will fit you

With Dignities becomming your estates.

30

16 *bin*] *been* F<sub>4</sub>

*liuing*], *liuing*, Ff et seq

19 [To Bell. Guid and Arvirag

Rowe

*Reward*], *reward*, Theob Warb

et seq

21 *lues*] Ff, +, Coll Dyce, Ktly,

Glo Cam *lues* Cap et cet

22 *are*] Ff, +, Ktly, Glo *are* Cap

et cet

24 *Gentlemen*] *gentlemen* Coll

26 *we are*] *we're* Pope, +, Dyce u,  
m

27 *knees*] *knees*, F<sub>4</sub>, Rowe, Pope,

Han *knees* Johns Coll Dyce, Sta  
Ktly, Glo Cam

[They kneel Johns

28 *o'th'*] *o'the* Cap et seq

*Battell*], F<sub>2</sub> *Battle*, F<sub>3</sub>F<sub>4</sub> *battel*,  
Theob 1, Han *battle*, Theob u et seq

courageous behaviour—STEEVENS So in *Rich II* 'To look so poorly and to speak so fair'—III, iii, 128—VAUGHAN (p 531) I strongly suspect 'poor' to be wrong, as we have already in a preceding line 'such noble fury in so *poor* a thing,' where 'poor' applies to 'his appearance which promised,' as 'noble fury' applies to the action which he performed, and, therefore, would be ill employed again to describe the looks which that poor appearance promised, for the thing promised would surely be different from the thing promising Probably we should read '*pale* looks' This conjecture is confirmed by the picture of persons misbehaving themselves in actual battle [See 'gilded pale looks,' V, iii, 39, above]

20 Luer, Heart, and Braine] In *Twelfth Night* Orsino calls the 'Liver, Braine, and Heart, These sovereign thrones,' I, i, 128, not only because they are the seat of the passions, of judgement, and of sentiment, but they are also what was then considered the most vital organs

28 Knights o'th'Battell] STEEVENS Thus in Stowe's *Chronicle*, p 164, edit 1615 'Philip of France made Arthur Plantagenet, duke of Brytaine, Knight of the fields,' [p 244, ed 1600]

30 With Dignities becomming your estates] ECCLES If, as seems probable, 'estates' was designed to express the rank which he had just raised them to, what are the 'dignities' yet to be conferred? 'Estates becomming your dignities'

*Enter Cornelius and Ladies.*

31

There's businesse in these faces why so sadly  
Greet you our Victory? you looke like Romanes,  
And not o'th'Court of Britaine.

*Corn.* Hayle great King,  
To fowre your happinesse, I must report  
The Queene is dead.

35

*Cym.* Who worfe then a Physitian  
Would this report become? But I confider,  
By Med'cine life may be prolong'd, yet death  
Will feize the Doctor too How ended she?

40

*Cor.* With horror, madly dying, like her life,  
Which (being cruell to the world) concluded  
Most cruell to her selfe. What she confest,  
I will report, so please you. These her Women  
Can trip me, if I erre, who with wet cheekes  
Were present when she finish'd.

45

47

33 <i>you our</i> ] <i>your our</i> F <sub>2</sub>	40 <i>By</i> ] <i>My</i> F <sub>4</sub> , Rowe
<i>like</i> ] <i>like the</i> F <sub>3</sub> F <sub>4</sub> , Rowe	<i>Med'cine</i> ] <i>medicine</i> Var '78 et
34 <i>o'th'</i> ] <i>o'the</i> Cap et seq	seq (subs)
35 <i>King,</i> ] <i>King</i> , Rowe u <i>King'</i>	42 <i>her life,</i> ] <i>her self</i> , F <sub>4</sub> , Rowe, +
Pope et seq	43. <i>Which</i> ] <i>Who</i> Pope, +
38 <i>Who</i> ] Dyce, Glo Cam <i>Whom</i>	45 <i>you</i> ] <i>you</i> , Theob Warb et seq
Ff et cet	46 <i>erre,</i> ] Ff, Coll <i>err</i> , Rowe et
39 <i>become?</i> ] <i>become</i> , Ff, Rowe	cet

may be thought, perhaps, a more natural appointment By dignities should, possibly, in this place be understood some farther titles and privileges to be added to these honours, *i e*, the knighthood already bestowed, as being suitable thereunto

38, etc *Who worse then a Physitian*, etc] VAUGHAN That is, 'You would, in my judgement, be the most unfit person, being a physician, to report death, did I not consider ("but I consider") that, although it is in the physician's power often to prolong life, yet he cannot always avert death, even from himself' [Accordingly, Vaughan would replace with a comma the interrogation mark after 'become,' and transfer the interrogation mark to the end of the sentence, after 'too']

42 *With horror, madly dying, like her life*] CAPELL (p 120) A direct answer to Cymbeline's question, '*She ended with horror*', but the meaning of the words that come after, is—'*her death was mad like her life*' [Those who indulge the fancy that there lies a similarity between this Play and *Macbeth*, find in the present passage and in Lady Macbeth's death a confirmation thereof]

47 *she finish'd*] INGLEBY thinks that this is equivalent to *died*, as on the strength of the use of 'finish' in line 490 of this scene And he may be right, but it may also mean when she had finished her 'confession' After a confession of abominable wickedness it is hardly likely that her women would wet their cheeks

*Cym.* Prythee fay.

48

*Cor.* First, she confest she neuer lou'd you : onely  
Affected Greatnesse got by you : not you :  
Marned your Royalty, was wife to your place  
Abhorr'd your person.

50

*Cym* She alone knew this .

And but she spoke it dying, I would not  
Beleeue her lips in opening it Proceed.

55

*Corn.* Your daughter, whom she bore in hand to loue  
With such integrity, she did confesse  
Was as a Scorpion to her fight, whose life  
(But that her flight preuented it) she had  
Tane off by poyson.

60

*Cym* O most delicate Fiend !

Who is't can reade a Woman ? Is there more ?

*Corn.* More Sir, and worfe. She did confesse she had  
For you a mortall Minerall, which being tooke,  
Should by the minute feede on life, and ling'ring,

65

49 *you* ] *you*, Pope, Han Johns  
Glo Cam

50 *by you* ] *by you*, Rowe et seq

51 *was*] Om Pope, Han

*place* ] *place*, Rowe, Pope, Johns

Coll Cam *place* Han

54 *And*] *And*, Theob et seq

*it dying*,] *in dying*, Cam 11 (mis-  
print?)

56 *hand*] *hand*, Rowe 1

58 *as a*] *a* F<sub>3</sub>F<sub>4</sub>, Rowe, Pope

58 *sight*,] *sight*, Theob Warb Cap  
et seq

60 *Tane*] *Ta'en* Rowe

64 *Minerall*,] *minerall*, Theob

Warb Cap et seq

65 *ling'ring*] *lingring* Ff, Rowe,  
Pope, Theob Han Warb *lingering*  
Coll Dyce, Sta Glo Cam

for her death—ECCLES considers it as not consistent with 'either probability or decorum' that Cornelius should thus publicly divulge a death-bed confession—Ed

53 *She alone knew this*] This was a truth so secret that only approaching death could have made her reveal it Hence Cymbeline's conviction that Cornelius is telling the truth—Ed

56 *bore in hand*] MURRAY (*N E D, s v 3 e*) To profess, pretend, to lead (one) to believe [The present line quoted.]

59 *preuented*] Used *passim* in its Latin derivative sense

61 *delicate*] DOWDEN I take this to mean *ingenuous* here

64 *mortall Minerall*] MOYES (p 53) This description is quite consistent with chronic poisoning by arsenic

65 *and ling'ring*] Both INGLEBY and VAUGHAN accept 'ling'ring' as transitive, with an objective *you*, either understood, or expressed after 'waste'—SCHMIDT and MURRAY furnish abundant examples from Shakespeare and elsewhere of 'linger' as a transitive verb, but is there any need of thus treating it in the present passage? As soon as the deadly mineral is taken, it begins to feed every minute on life, and then by lingering it wastes the victim by inches It might feed on

By inches waste you. In which time, she purpos'd 66  
 By watching, weeping, tendance, kissing, to  
 Orecome you with her shew; and in time  
 (When she had fitted you with her craft, to worke  
 Her Sonne into th'adoption of the Crowne . 70  
 But fayling of her end by his strange absence,  
 Grew shamelesse desperate, open'd (in despight  
 Of Heauen, and Men) her purposes repented  
 The euils she hatch'd, were not effected so  
 Dispayring, dyed 75  
*Cym.* Heard you all this, her Women ?  
*La.* We did, so please your Highnesse  
*Cym.* Mine eyes  
 Were not in fault, for she was beautifull .  
 Mine eares that heare her flattery, nor my heart, 80  
 That thought her like her seeming. It had beene vicious

66 you   you, Cap et seq	ate Johns shameless-desperate, Cap
68, 69 Orecome (When) One line,	et seq
Mal	74 euils] ills Pope, +, Var '78, '85,
68 shew,] shew, Johns Glo Cam	Ran
fair show Anon ap Cam	hatch'd,] hatch'd Pope et seq
and in time] Mal Coll 1, Dyce 1,	76 you] ye Walker (so quoted Vers ,
Glo Cam and in due time Walker,	20)
Ktly and so in time Jervis, Huds	77 La] Lad F <sub>2</sub> F <sub>3</sub> Lady F <sub>4</sub>
so, and in time Nicholson and thus in	78 Mine eyes] Yet mine eyes Han
time Hertzberg conj yes, and in time	79 beautifull] beautiful, Cam
Ff et cet	80 heare] heard F <sub>3</sub> F <sub>4</sub> , et seq
69 fitted] fit Walker, Huds	flattery,] Ff, Rowe, Pope, Theob
70 Crowne] Ff, +, Knt, Coll Dyce,	1, Cam flattery, Theob 11 et cet
Glo Cam crown Cap et cet	heart,] heart F <sub>2</sub> heart Steev.
72 shamelesse desperate,] shameless,	Cam
desperate, Pope, +. shameless, desper-	81 seeming] seeming, Cap et seq

life every minute and yet kill in a day, but instead of killing speedily, it lingers and kills by inches —Ed

68, 81 shew seeming] INGLEBY It is perhaps worth noting, that if 'shew' here and 'seeming' in line 81 change places, the sense and metre of both lines are perfect

68 and in time] WALKER (*Crit*, III, 329) Perhaps, 'and in due time' At any rate, *yes* is wrong —DYCE (ed 11) The insertion of *yes* from the Second Folio, I confess, I hardly like —VAUGHAN (p 533) All change is unnecessary 'Now,' 'how' and 'show,' and similar words are in Shakespeare di-syllabically pronounced by giving to 'w' the distinct enunciation of a syllable—thus, 'nowu,' 'howu,' 'showu'—which they always possess more or less —[I prefer the Yankee 'haow,' 'naow' myself—with a sharp nasal twang —Ed]

76-81 Heard you all this like her seeming] STAUNTON (*Athenæum*, 14 June, 1873) The collocation and the metre in this pathetically tender lamen-



To haue mistrusted her . yet (Oh my Daughter) 82  
 That it was folly in me, thou mayst fay,  
 And proue it in thy feeling Heauen mend all.

*Enter Lucius, Iachimo, and other Roman prisoners,* 85  
*Leonatus behind, and Imogen.*

Thou comm'ft not *Caius* now for Tribute, that  
 The Britaines haue rac'd out, though with the losse  
 Of many a bold one whose Kinsmen haue made suite  
 That their good foules may be appeas'd, with slaughter 90  
 Of you their Captiues, which our selfe haue granted,  
 So thinke of your estate.

*Luc.* Consider Sir, the chance of Warre, the day  
 Was yours by accident . had it gone with vs,  
 We should not when the blood was cool, haue threatend 95  
 Our Prisoners with the Sword But since the Gods

Will haue it thus, that nothing but our liues  
 May be call'd ransome, let it come Sufficeth,  
 A Roman, with a Romans heart can suffer .

*Augustus* liues to thinke on't : and so much 100

For my peculiar care This one thing onely

I will entreate, my Boy (a Britaine borne) 102

82 *her* ] *her* Pope, +.  
*Daughter*] *daughter*! Rowe et seq

85 Scene v Pope, Han Warb  
 Johns

*Iachimo*] *Iachimo*, the Sooth-  
 sayer, Cap

86 *Leonatus*] *Posthumus* Han

87 *Tribute*] *tribute*, Pope et seq

88 *Britaines*] *Britons* Theob ii  
*rac'd*] *raz'd* Theob et seq

(subs)

89 *one* ] *one*, Johns

89, 90 *suite slaughter*] One line,  
 Vaun

91 *our selfe*] *oursel* Johns et seq  
*granted*] *granted* Pope, +

*granted* Cap et seq

92 *So thinke*] Fi, Rowe, Pope, Glo  
 Cam Dyce ii, iii *So, think* Theob et  
 cet

93 *Warre, the*] *War the* F<sub>3</sub>F<sub>4</sub> war,  
 the Rowe et seq

95 *not*] *not*, Pope et seq  
*cool*] *cold* Theob ii, Warb Johns

Varr Mal Ran

97 *thus*] *thus*, Mal

98 *come* ] *come* Pope, +

100 *on't* ] *on't* Pope, Han Johns  
*on't*—Theob Warb

102 *entreate*] *intreat*, Pope et seq  
 [Shewing Imo Cap  
*Britaine*] *Bruton* Theob ii.

tation seems to demand, 'Mine eyes *that look'd on her*,' or 'Mine eyes *that saw her face*' Mine eyes *that saw* Mine ears *that heard* My heart *that thought* Is this too visionary? At any rate, the lump in the first line must be cured [I suppose that this 'first line' is line 76—Ed]

92 *So thinke*] See *Text Notes* THEOBALD was, I think, ill-advised in placing a comma after 'So'

Let him be ranfom'd · Neuer Maſter had 103  
 A Page ſo kinde, ſo duteous, diligent,  
 So tender ouer his occaſions, true, 105  
 So feate, ſo Nurſe-like : let his vertue ioyn  
 With my request, which Ile make bold, your Highneſſe  
 Cannot deny : he hath done no Britaine harme,  
 Though he haue ſeru'd a Roman. Saue him (Sir)  
 And ſpare no blood beſide. 110  
*Cym.* I haue ſurely ſeene him  
 His fauour is familiar to me Boy,  
 Thou haſt look'd thy ſelfe into my grace,  
 And art mine owne I know not why, wherefore,  
 To ſay, lue boy . ne're thanke thy Maſter, lue , 115

104 *duteous, diligent,*] *duteous-diligent* Walker, Dyce u, m

106 *Nurſe-like*] *nurſe-like* Johns Coll

107 *which*] *which*, Theob et seq  
*bold,*] *bold* Pope, Han

109 *haue*] *hath* Rowe, +  
*Roman*] *Roman* Cap et seq

110 *blood*] *bloud* F<sub>3</sub>F<sub>4</sub>

111 *I haue*] *I've*, Rowe, +, Dyce u, m

111, 112 *ſcene me*] Separate line, Engl

112. *me*] *me* Pope, +, Glo Cam

112, 113 *Boy grace*] One line, Han

Johns Mal Steev Var '03, '13, Knt, Dyce u, m, Sta Singl Engl

113-115 Three lines, ending *And art To ſay, lue*, (reading *why, nor wherefore I ſay*) Var '73 (reading *why, wherefore I ſay*) Var '78, '85, Ran

114 *why,*] *why, nor* Rowe, +, Cap Mal Steev Varr Knt, Delius, Coll Dyce, Sing Sta Ktly, Cam Engl

114, 115 *why, To ſay*] *why, nor wherefore, but I ſay*, Cap Eccles

115 *lue boy*] As quotation, Theob Han Johns Glo Cam Dyce u, m, Coll m

*Maſter,*] *maſter*, Cap et seq

103 *Neuer Maſter*] ABBOTT (§ 84) By the omiſſion of 'a' before 'maſter,' 'never' is emphasized and has its proper meaning, 'at no time'

105 *So tender ouer his occaſions*] ECCLES Respecting thoſe matters to which it was the duty of his office to pay a particular care and attention Possibly, it may ſignify, 'ouer and above, or beyond what the duty of his place required of him'—SCHMIDT (*Lex*, s v tender, 2 b) That is, ſo nicely ſenſible of his wants [*'So tender o're'* occurs twice within ſix lines in *Wint Tale*, II, m, 160-5 of this edition, where I have erroneouſly aſſerted that the phrase is nowhere elſe uſed by Shakespeare, having unaccountably overlooked the preſent paſſage I can plead no excuſe, but ſolely beg forgiveness—ED ]

105 *occaſions, true*] STAUNTON (*Athenæum*, 14 June, 1873) would omit the comma, and explain as 'his true occaſions'

106 *So feate*] JOHNSON That is, ſo dexterous in waiting —BRADLEY (*N E D*, 2) Of ſpeech apt, apropos, ſmart, adroit Of movements Dexterous, graceful [*Preſent line quoted*]

112 *His fauour*] JOHNSON I am acquainted with his countenance

114, 115 *I know not why, wherefore, To ſay*] MALONE I know not what ſhould induce me to ſay lue, boy —DELIUS Perhaps 'to ſay' refers not to what

And aske of *Cymbeline* what Boone thou wilt,  
Fitting my bounty, and thy state, Ile giue it :  
Yea, though thou do demand a Prisoner  
The Noblest tane.

*Imo.* I humbly thanke your Hignesse. 120

*Luc.* I do not bid thee begge my life, good Lad,  
And yet I know thou wilt.

*Imo.* No, no, alacke,  
There's other worke in hand . I see a thing 124

118 *Yea,*] yes catchword in *F<sub>2</sub>F<sub>3</sub>*  
*Prisoner*] Cap Sta *prisoner*,  
Ff et cet  
119 *tane*] *ta'en* Rowe

121 *Lad,*] Ff, Rowe, Pope, Han  
Coll 1, 11 Cam *lad*, Theob et cet  
123 *No, no,*] *No, no*, Cap et seq  
124 [Eying Jac Cap

follows, but to what precedes, thus 'thou art mine own, I know not wherefore I should thus say it' Then with 'live, boy' a new sentence begins —DEIGHTON Compare *Comedy of Errors* 'Ant S Shall I tell you *why*? Drom S Ay, sir, and *wherefore*, for they say every *why* hath a *wherefore*'—II, 243, 5. We still use 'I know not *what* to say,' but not 'I know not *why* to say,' equivalent to 'I know not *why* I should say'—VAUGHAN (p 534) I would read as does the Folio, but with a different punctuation and meaning, thus 'And art mine own, I know not why wherefore To say "live" boy ne'er thank thy master, live!' With this meaning 'Thou hast by mere looking looked thyself into my favour, and art now mine own in some mysterious way, for which reason' (wherefore) 'thou needest not give to me, who am now thy master, any personal thanks for saying as I do, "Live!"' . We have still the same form of construction in the common phrase 'I will thank you to do this or that,' etc, which means, 'I will thank you for doing this if you do it'—DOWDEN's text reads 'And art mine own, I know not why, nor wherefore, To say, live, boy ne'er thank thy master, live,' and thus explains it 'I understand "I know not why" to refer to the preceding words, and "I know not" to be understood before "wherefore" I take Lucius to be "thy master"' [This line the *Globe ed* obelised, judiciously, I think As it stands in the Folio it is certainly so obscure that it needs some emendation or, at least, change in punctuation —PERRING (p 452) accepts as correct the full stop after 'mine own,' and the omission of a connecting particle between 'why' and 'wherefore' as 'worthy of admiration' 'It just gives,' he remarks, 'that broken character to the king's utterances which was natural to him under the circumstances, he stuttered and stammered while trying to recollect where and on what occasion he had seen the lad' Those editors who accept Rowe's *nor* are generally silent, and leave the explanation of the Folio to those who follow it Vaughan's punctuation, in substituting a comma after 'mine own' instead of a full stop, seems to me good, but I cannot follow him in regarding 'thy master' as referring, not to Lucius, but to Cymbeline himself —ED ]

118 *Yea, though thou do demand, etc*] CAPELL (p 120) Here is a delicacy that deserves to be noted, the speaker wants some fit occasion to withdraw the promise he has made to his subjects, and spare Lucius, whose life, therefore, he indirectly puts the boy upon asking

Bitter to me, as death · your life, good Master, 125  
Must shuffle for it selfe

*Luc.* The Boy disdaines me,  
He leaues me, scornes me briefly dye their ioyes,  
That place them on the truth of Gyrls, and Boyes.]  
Why stands he so perplext? 130

*Cym.* What would'st thou Boy?  
I loue thee more, and more thinke more and more  
What's best to aske Know'st him thou look'st on? speak  
Wilt haue him lue? Is he thy Kin? thy Friend?

*Imo.* He is a Romane, no more kin to me, 135  
Then I to your Highnesse, who being born your vassaile  
Am something neerer.

*Cym.* Wherefore ey'st him so?

*Imo.* Ile tell you (Sir) in priuate, if you please  
To giue me hearing. 140

*Cym.* I, with all my heart,  
And lend my best attention. What's thy name?

*Imo* *Fidele* Sir

*Cym* Thou'rt my good youth my Page  
Ile be thy Master. walke with me : speake freely 145

*Bel.* Is not this Boy reuiu'd from death?

125 *me,*] *me* F<sub>3</sub>F<sub>4</sub>, Rowe, Pope, Han  
Var '78 et seq

126 *it selfe*] Ff (subs) + *itself*  
Johns

130 *Why perplext?*] Given to Cym  
Ingl

*perplexit*] *perplex* F<sub>2</sub>

131 *would'st*] F<sub>3</sub>F<sub>4</sub> *wouldst* F<sub>2</sub>

132, 133 *more What's*] *more, What's*  
Rowe, +

134 *kin?*] *kin*, Cap

135 *Romane,*] *Roman*, Theob et seq

136 *Highnesse,*] *Highness* Theob et  
seq

*who vassaile*] *who vassal* F<sub>2</sub>  
*who Vassal* F<sub>4</sub> *who, vassal*, Theob  
Warb et seq

138 *ey'st*] *ey'st ihou* F<sub>3</sub>F<sub>4</sub>, Rowe

141 *I,*] *Ay*, Rowe

144 *Thou'rt*] *Thou art* Theob Warb  
Johns

*youth my Page*] *youth, my Page*,  
Ff, Rowe, Pope, Han *youth, my page*,  
Theob Warb et seq

145 *me*] *me*, Rowe, +

[Cymbel and Imo walk aside  
Theob

146-150 *Is not alme*] Four lines,  
reading and ending *Is not Sand* | *An-*  
*other doth not more resemble than* | *He*  
*the sweet rosy lad who died and was* |  
*Fidele* *Ev'n the same dead thing alive*  
Han Reading *One sand* | *Another*  
*not resembles more, than he* | *That sweet*  
*and rosy lad, who dy'd, and was* |  
*Fidele* — *What think you?* *alive* Cap

138 Wherefore ey'st him so] LADY MARTIN (p 216) How intently Imogen has been absorbed in watching Iachimo is further shown by the circumstance that, though near her late companions of the cave, she has not observed them

*Arui.* One Sand another 147  
 Not more resemles that fweet Rosie Lad:  
 Who dyed, and was *Fidele*. what thinke you ? 149

148 *resemles*] Ff+, Dyce, Sta  
 Glo Cam *resembles* Johns *resem-*  
*bles* Ktly *resembles* Var '78 et  
 cet

148 *that fweet*] *than he th'sweet*  
 Theob Han Warb *that's the sweet*  
 Bailey (u, 138) *than he that* Hertzberg  
 conj

148 *Lad*] *youth* (so quoted) Han  
*lad* Han Knt, Dyce, Sta Glo Cam  
 Coll in *lad*, Rowe et cet

149 *Fidele*] *Fidele* Pope, +, Coll  
 Dyce, Sta Ktly, Glo Cam *Fidele*—  
 Var '78, '85, Ran Ingl *Fidele!*  
 Dowden

*what you?*] Om Han

147, 148 One Sand another Rosie Lad] THEOBALD One grain of sand certainly might resemble another, but it never could resemble a human form I believe I have restored the Poet's meaning, the verse is none of the smoothest, but 'resembles' must be pronounced as a dissyllable—HEATH (p 489) This is utterly impracticable by a human tongue It is sufficient to say that the third foot is an anapæst—JOHNSON There was no great difficulty in the line, which when properly pointed needs no alteration [Johnson's proper pointing is a full stop after 'resembles' and a comma after 'lad']—WALKER (*Crit*, III, 329) *Qu*, one sand another

'Not more resembles [

Than he resembles] that sweet rosy lad,

Who died,' etc [This is given as it stands Walker makes no comment—ED]—DYCE (ed u) Imperfectly as this [z e, the Folio text] is expressed, I am inclined to think that we have here what Shakespeare wrote [To the same effect, WHITE]—VAUGHAN (p 536) I would, therefore, confidently restore sense to these words, and harmony to the lines, by simply assigning the speeches of Belarius and Arviragus to Arviragus alone, without any other change of the text than the omission of the pleonastic words 'from death' [and enclosing in parentheses 'one sand another not more resembles'].—THISELTON (p 48) It should be observed that Belarius's preceding speech ('Is not this Boy revived from death?') is evidently unfinished, and is really finished by Arviragus (who has impulsively interrupted it) with the words 'Who died and was Fidele,' which thus do double duty, and hence the colon after 'Lad' may be accounted for. 'One Sand another Not more' is, I think, for the purposes of construction, to be taken as an adverbial phrase qualifying 'resembles,' and the subject of 'resembles' is 'this boy,' carried down from Belarius's preceding speech If we amplify on these lines we get, in modern style, 'This boy—one sand another not more—resembles that sweet rosy lad who is dead and was Fidele,' which is the best grammar in the world, and such interpretation involves no violent ellipsis—DOWDEN My reading varies from Johnson only in putting semicolon and exclamation note where he puts full stops [I prefer after 'resembles' Dr Johnson's full stop, modified into an exclamation mark Belarius has called the startling vision before him a 'boy' Arviragus exclaims in dazed assent, 'one sand another not more resembles,' and still in assent specifies the 'boy' as 'that sweet rosy Lad,' etc There is no need of his saying with sedate accuracy, 'Yes, it is, that sweet rosy lad,' etc Is a man to pick his words when he sees the dead walking before him?—ED]

*Gul.* The fame dead thing alue. 150  
*Bel.* Peace, peace, see further . he eyes vs not, forbear  
 Creatures may be alike were't he, I am sure  
 He would haue spoke to vs  
*Gul.* But we see him dead  
*Bel.* Be silent . let's see further. 155  
*Pisa.* It is my Mistris :  
 Since she is liuing, let the time run on,  
 To good, or bad  
*Cym.* Come, stand thou by our side,  
 Make thy demand alowd. Sir, step you forth, 160  
 Giue answer to this Boy, and do it freely,  
 Or by our Greatnesse, and the grace of it  
 (Which is our Honor) bitter torture shall 163

151 <i>peace,</i> <i>peace!</i> Var '73 et seq	<i>mistress</i> Johns
<i>further</i> ] <i>more</i> , Pope, + <i>further</i>	157 <i>on,</i> on Cap Dyce, Sta Glo
Coll.	Cam Coll iii
<i>not,</i> <i>not,</i> Theob Warb et seq	158 [Cym and Imog come forward
<i>forbear</i> ] <i>forbear</i> , Ff, +, Cap	Theob
<i>forbear</i> Coll <i>forbear</i> , Var '73 et cet	159 <i>side,</i> <i>side</i> Ff, Rowe, Pope,
152 <i>I am</i> ] <i>I'm</i> Pope, +, Dyce ii, iii	Theob Han Warb <i>side</i> , Cap et seq
153 <i>to vs</i> ] <i>was</i> Pope, +	160 <i>alowd</i> ] <i>alowd</i> — Warb
154 <i>see</i> saw Rowe ii et seq	<i>Sir,</i> <i>Sir</i> , [To Iachimo Rowe
156-158 [Aside Rowe	161 <i>freely,</i> Ff, Rowe, Pope, Han
156 <i>It is</i> ] <i>'Tis</i> Pope, +, Dyce ii, iii	Coll <i>freely</i> , Theob et cet
<i>Mistris.</i> ] <i>mistress</i> — Pope, +	162 <i>our</i> ] <i>your</i> F <sub>3</sub> F <sub>4</sub>

154 But we see him dead] DOWDEN Editors follow Rowe in reading *saw*, and perhaps rightly But the Folio may be right A moment before Guiderius identified the dead Fidele as the living page Belarius says, 'If it were Fidele he would have spoken to us,' and Guiderius replies, 'But we see him, a silent ghost' Rowe's emendation seems to forget the fluctuations of wonder, of faith and unfaith, and fails to account for the word 'But' [After the 'boy' had been heard, or seen, talking with the King, Belarius and his sons could not doubt that whoever he was, he was alive Belarius says 'Creatures may be alike' It was not with them, therefore, a question, in regard to Fidele, of life or of death, but of identity In answer to Arviragus's question, 'What think you?' Guiderius had answered, 'the same dead thing alive' He could not, I think, immediately thereafter say that he was the same alive thing dead, he means, rather, *if* it is the same thing we see him dead Dowden's admonition to us to be mindful of the situation, with its bewildering 'fluctuations of wonder, of faith and unfaith,' is well-timed But here in Guiderius's speech the fluctuations circle, I think, about identity, not life In any case, whether we read 'see' or *saw*, 'But' seems to me to retain its adversative force, although CRAIG ingeniously suggests that, retaining 'see,' 'But' may mean 'unless we see'—ED]

162, 163 by our Greatnesse, and the grace of it (Which is our Honor)] In *Hen VIII* Norfolk says, 'As I belong to worship and affect In honour honesty,'

Winnow the truth from falshood. One speake to him.

*Imo.* My boone is, that this Gentleman may render 165  
Of whom he had this Ring.

*Post.* What's that to him?

*Cym.* That Diamond vpon your Finger, say  
How came it yours?

*Iach.* Thou'lt torture me to leaue vnspoken, that 170  
Which to be spoke, wou'd torture thee.

*Cym.* How? me? 172

164	<i>falsehood</i> ] <i>falsehood</i> — Warb	Dyce, Sta Glo Cam	<i>say</i> , Theob et
	<i>One speake</i> ] F <sub>2</sub> , Johns On,	cet	
	<i>speake</i> Theob Warb Coll II, III On,	170 <i>vnspoken</i> , <i>ihat</i> ] <i>vnspoken</i> <i>ihat</i> ,	
	<i>speake</i> F <sub>3</sub> F <sub>4</sub> et cet	Theob Warb Johns <i>vnspoken</i> <i>ihat</i>	
165	<i>is</i> ,] as Cam	Cap et seq	
	<i>render</i> ] <i>tender</i> Ff, Rowe	171 <i>Which</i> <i>spoke</i> ,] F <sub>2</sub> <i>Which</i>	
166	[Pointing to it Coll III	<i>spoke</i> F <sub>3</sub> F <sub>4</sub> ,+ <i>Which</i> , <i>spoke</i> , Cap et	
167	[Aside Cap	seq	
	<i>him?</i> ] <i>him</i> Ff	<i>wou'd</i> ] Ff	
168	<i>jay</i> ] Ff, Rowe, Pope, Han	172 <i>How?</i> ] <i>How!</i> Cap Var '78 et	
		seq	

I, 1, 39 This same sentiment, WALKER (*Crit*, 1, 23) remarks, is expressed in these lines in *Cymbeline*

164 *speake to him*] The COWDEN-CLARKES Thoroughly characteristic of Imogen is her conduct throughout this scene, very subtly indicated as her awakened suspicion and steadfast watching of Iachimo by Lucius's words, 'Why stands he so perplex'd?' and by Cymbeline's 'Know'st thou him thou look'st on?' and 'Wherefore ey'st him so?'—very clearly are her disgust and repugnance at the thought of again coming into communion with the villain denoted by her offering to tell Cymbeline 'in private' of her desire Iachimo should be questioned; and equally obvious is her determination that she will not question him herself, but actually addresses her 'demand' *through the king*, and thus induces *him* to conduct the examination for her

170, 171 Thou'lt torture me to leaue vnspoken, that Which, etc.] DYCE (ed II) In case this should seem obscure to some readers, I may notice that the meaning is,—'instead of torturing me to speak, thou wouldst (if thou wert wise, or aware) torture me to prevent my speaking that,' etc.—ABBOTT (§ 356) That is, 'You wish to torture me for leaving vnspoken that which, by being spoken, would torture you'—HUDSON reads '*Twould* torture me,' etc., and remarks 'the use of "would" in the next line declares strongly for the same word here And Dyce's explanation of the old reading is, I think, enough to condemn it Iachimo's next speech shows his meaning here to be, that it torments him not to speak the truth in question' [Does not Hudson overlook Cymbeline's threat of 'bitter torture,' to which, I think, Iachimo here refers, not to torture in general?—ED]—VAUGHAN (p 538) Dyce's interpretation does great violence to language by making 'wilt' equivalent to 'would'st if thou wert wise' [Here follows the same paraphrase as given by Abbott, which is more simple and exact than that of Dyce, who is not, in general, at his happiest when venturing on a paraphrase.]

*Iach.* I am glad to be constrain'd to vtter that 173  
Which torments me to conceale. By Villany  
I got this Ring : 'twas *Leonatus* Iewell, 175  
Whom thou did'st banish and which more may greeue  
As it doth me : a Nobler Sir, ne're lu'd (thee,  
'Twixt sky and ground. Wilt thou heare more my Lord?  
*Cym.* All that belongs to this.  
*Iach.* That Paragon, thy daughter, 180  
For whom my heart drops blood, and my false spirits  
Quaile to remember. Gue me leaue, I faint. 182

173 *I am*] *I'm* Pope, +, Dyce ii, iii  
173, 174 *that Which torments*] *what*  
*Torments* Pope, + *that which Torments*  
*Cap that Torments* Ritson, Steev  
conj, Huds *that Which it torments*  
Vaun  
175 *Leonatus*] *Leonatus'* Pope  
176 *Whom and*] One line, F<sub>4</sub>  
176, 177 *and which doth me*] F<sub>2</sub>  
*and, which doth me*, F<sub>3</sub>F<sub>4</sub> et seq  
(subs)  
177 *Sir,*] *Sir* or *sir* Ff et seq

178 *Wilt thou*] *Will you* Pope, +  
*thou heare*] Om Steev conj  
(ending line *All that*)  
*my Lord?*] Om Han  
179 *that belongs to this*] *to't belongs*  
Vaun.  
179, 180 *belongs daughter,*] One line,  
Han  
182 *remember*] *remember—* Pope et  
seq.  
*faint*] *faint—* Rowe, +  
[Swoonds Rowe

173 to vtter that] BOSWELL If we may lay an emphasis on 'that,' it will be a hypermetrical line of eleven syllables There is scarcely a page in Fletcher's plays where this sort of versification is not to be found [Dyce quotes, in all his editions, this last sentence of Boswell, and adds, with a crushing exclamation mark 'Fletcher's versification being essentially different from our Author's!']—ED ]

173, 174 that Which] DYCE (ed ii) Here the 'Which' (though we have 'that which' in Iachimo's preceding speech) would seem to be an addition of the transcriber or printer —STAUNTON We adopt the arrangement of the Folio, but agree with Mr Dyce in considering the word an impertinent addition of the transcriber or printer

182. Quaile to remember] VAUGHAN (p 540) That is, 'my false spirits quail in their function of memory' 'Remember' is an intransitive verb here [It seems impossible to refrain from asking what is gained by regarding 'remember' as intransitive when there is a preceding 'For whom,' wherefrom an objective *whom* for 'remember' is so naturally deduced? *Tantum potuit cacæthes emendandi suadere malorum* —ED ]

182 I faint] SHERMAN (p. 99) As Iachimo begins his story by summarily confessing that the ring was Posthumus's, and got by villany, Imogen's colour changes, much as doubtless it did when he gave her letters, some months since, from her husband He notes the changed expression, and, as it seems, recognises instantly who it is, and with whom he has to do This near presence, so suddenly divined, of the woman for whom he has conceived the deepest reverence, unmans him, and he cries out to the King for patience



*Cym* My Daughter? what of hir? Renew thy strength 183  
I had rather thou should'st live, while Nature will,  
Then dye ere I heare more · true man, and speake. 185

*Iach* Vpon a time, vnhappy was the clocke  
That strooke the houre · it was in Rome, accurst  
The Mansion where : 'twas at a Feast, oh would  
Our Viands had bin poyson'd (or at least  
Those which I heau'd to head ) the good *Posthumus*, 190  
(What should I say? he was too good to be

183 *Daughter?* [*Daught?* F<sub>2</sub> *daughter*  
F<sub>3</sub> *daughter*, F<sub>4</sub> + *daughter* Cap  
et cet

*hir* F<sub>1</sub>  
*strength* F<sub>3</sub> *strength* F<sub>2</sub> *strength*,  
F<sub>4</sub>, Rowe, Pope *strength*, Theob et  
seq

184 *I had* [*I'd* Pope *I'd* Theob  
u, +

*should'st* [*shoul'st* F<sub>3</sub> F<sub>4</sub>  
185 *more* [*more* Johns Coll Ktly  
185 *true* [*true* Coll u

186, 187 *vnhappy houre* [*In paren-*  
*theses*, Pope et seq (subs )

187 *strooke* [*Ff* (subs ) *struck* Rowe  
*houre* [*Ff*, Johns *hour*, Rowe,

Pope *hour* Cap et cet

187, 188 *accurst where* [*In paren-*  
*theses* Pope et seq (subs )

188 *where* [*where*, Rowe, Pope, Han  
*where* Cap Dyce, Sta Glo Cam Coll  
u

188-190 *oh head* [*In parentheses*  
Pope et seq (subs )

189 *bin* [*been* F<sub>4</sub>  
*poyson'd* [*poison'd* Rowe, Pope,

Theob Han Warb Cap Varr Mal  
190 *head* [*head* Cap et seq (subs )

*Posthumus*, [*Posthumus*—Rowe  
191 *good to* [*Ff*, +, Var '21, Coll

Dyce, Glo Cam *good, to* Cap et  
cet

186 Vpon a time, etc] ECCLES Iachmo's talent for fiction is almost as conspicuous on this as on former occasions, it should not pass unnoticed that a considerable part of what he is about here to relate is false, a prior event, of which an account is given by the Frenchman at the meeting in the house of Philario at Rome, appears to be confounded with what at that juncture happened—The COWDEN-CLARKES Shakespeare may have made these variations in details either to give the effect of that inaccuracy of memory which often marks the narration of a past occurrence even in persons habitually truthful, or in order to denote Iachmo's innate untruthfulness and unscrupulousness, which lead him to falsify in minor matters as in those of greater moment—INGLEBY Iachmo's narrative rather follows the story of Boccaccio than the circumstances represented in Act I, Scene v—THISELTON (p 49) The inconsistencies between Iachmo's narration and the facts as they have been represented in the Play are, I believe, designed, and suggest that Iachmo is playing upon Cymbeline with a view to being let off lightly The parenthesis, 'not dispraising whom we prais'd, therein he was as calm as vertue' (lines 207 and 208), seems most artfully intended to enhance the praise of Imogen, while the alleged effect of Posthumus's description of her upon the Italian Feasters suggests that Iachmo was not without some excuse (lines 210-212, 215, 216) The very idea of a 'Feast' (line 188) is probably imported [see preceding note by Eccles—ED] to excuse the wager, as being rather due to rich fare than of rational deliberation It should be also observed that while Iachmo is plentiful in fictitious detail, he astutely suppresses the means whereby the 'Tokens' (line 238), necessary to convince Posthumus of his wife's dishonour, were forthcoming.

Where ill men were, and was the best of all 192  
 Amongst the rarest of good ones) sitting sadly,  
 Hearing vs praise our Loues of Italy  
 For Beauty, that made barren the swell'd boast 195  
 Of him that best could speake for Feature, laming  
 The Shrine of *Venus*, or straight-pight *Minerva*, 197

192 were,] Ff, Rowe, Pope, Han Bailey (i, 263)  
 Coll were, Theob et cet where Cam 196 laming] 'faming Warb conj  
 u (misprint). (Nichols's Illust, II, 268 Withdrawn)  
 193 Amongst] Ff Among Cap 197 Shrine of] shrinking Bailey (i,  
 rar'st] F<sub>2</sub>F<sub>4</sub> rar'st F<sub>2</sub> 118) spine of or inclining Hertzberg  
 195 Beauty,] Ff, +, Coll beauty sum of Elze stride of Leo (Jrb,  
 Cap et cet. xxii, 228)  
 196 speake] speak, Glo Minerva,] Minerva, Pope,  
 Feature] stature Theob figure Han

196 Feature] WARBURTON 'Feature' for proportion of parts 'Venus' and 'Minerva,' that is, the ancient statues, which exceeded the work of 'brief nature,' that is, of hasty, unelaborate nature He gives the same character of the beauty of the antique in *Ant & Cleop* · 'O'er picturing that Venus where we see The fancy outwork nature'—II, II, 205 ['Outwork' here does not refer to 'feature' or beauty itself, but to the excellence of the execution]

197 Shrine] SCHMIDT (*Lex*) The image of a saint Thus 'offer pure incense to so pure a shrine' (i e, Lucrece) *R of L*, 194, 'from the four corners of the earth they come, to kiss this shrine, this mortal-breathing saint' (i e, Portia), *Mer of Venice*, II, vii, 40, 'if I profane with my unworthiest hand this holy shrine' (Juliet's hand), *Rom & Jul*, I, v, 96—STAUNTON For grace and dignity of form, surpassing those antique statues of Venus and Minerva, whose attitudes are unattainable by nature—The COWDEN-CLARKES This is a poetic license of ellipsis for 'the statue of the goddess contained in the shrine of Venus'—INGLEBY The 'Shrine of Venus' is equivalent to the embodiment or personal presence of Venus—DEIGHTON This seems to mean the image or statue of Venus, that which enshrined her beauty, 'shrine' is from the Latin *scrinium*, a chest, case, but is especially used of that in which sacred things are deposited—DOWDEN 'Shrine' is not, I think, used for the statue, but, the glory of the shrine being the statue, the superior 'feature' of Imogen 'lames' the whole shrine [Schmidt's definition is not one of his happiest, that of ONIONS is possibly better, 'image (as of a saint),' and both are probably as exact and as concise as it is possible to make them in order to fit the various uses of the word by Shakespeare And yet from the examples given by Schmidt,—the only ones, I think, where Shakespeare uses 'shrine' in a symbolical sense,—I think we can eliminate an underlying idea that the word stands for that which encloses or enfolds the very soul of absolute perfection be it beauty of feature, perfection of purity the highest heaven of love, or, as in the straight-pight Minerva, the inflexibility of lofty character, all of these shrines are enduring in position ('postures') and surviving beyond the art of feeble transitory humanity to fabricate—ED]

197. straight-pight] SCHMIDT (*Lex*) and WHITNEY (*Cent Dict*) Straight-fixed, erect—CAPELL (p 121) This epithet has a classical air with it, being char-

Postures, beyond breefe Nature. For Condition,  
 A shop of all the qualities, that man  
 Loues woman for, besides that hooke of Wiuing,  
 Farenesse, which strikes the eye  
*Cym.* I stand on fire Come to the matter.  
*Iach.* All too soone I shall,  
 Vnlesse thou would'st greeue quickly. This *Posthumus*,  
 Most like a Noble Lord, in loue, and one  
 That had a Royall Louer, tooke his hint,  
 And (not dispausing whom we prais'd, therein  
 He was as calme as vertue) he began  
 His Mistris picture, which, by his tongue, being made,  
 And then a minde put in't, either our bragges

198 *Postures*,] *Postures* Cap et seq  
 breefe] bare Bailey (i. 265)  
*Nature*] Ff *nature*, Glo *nature*,  
 Rowe et cet  
 200 *for*,] Ff, Rowe, Glo *for*, Pope  
 et cet  
*besides that*] Ff, Rowe, Pope,  
 Theob Warb Johns Coll ii, Glo Cam  
*besides, that* Han et cet  
 201 *eye*] Ff *eye*—Rowe, +, Dyce,  
 Glo Ktly, Cam Coll iii *eye*—Cap  
 et cet  
 202 *I fire*] Closing line 201, Pope  
 et seq  
*fire*] Ff, +, Coll Ktly *fire*  
 Cap et cet  
 205, 206 *Most Louer*,] In parenthe-

ses, Pope, +, Cap Varr  
 205 *Lord, in loue*,] Ff, Rowe, Var.  
 '21 *lord in loue* Glo Cam. *lord in*  
*love*, Pope et cet  
 206. *his*] *this* Knt.  
*hint*,] Ff, Rowe, Glo Cam  
*hint*, Pope et cet  
 207, 208 (*not vertue*)] No parenthe-  
 ses, Rowe et seq  
 207, 208 (*theren vertue*)] In paren-  
 theses, Pope et seq (subs)  
 209 *Mistris*] *mistress* Pope  
*picture*,] *picture*, Pope et seq  
*tongue, being made*,] *tongue*  
*made*, Pope, Han *tongue being made*,  
 Theob et seq  
 210 *in't*,] *int*, F<sub>2</sub> *in't*, Pope

acteristic of the goddess 'tis given to—WALKER (*Crit*, i, 66) Was 'straight-  
 pight' meant as a translation of *succinctus*?

198 *Postures, beyond breefe Nature*] WARBURTON's explanation, adopted  
 by many editors, is given above—Rev JOHN HUNTER *Postures* of beings that are  
 immortal—INGLEBY *Postures* permanently rendered in marble, which are only  
 transient in nature [Has due weight been given to the word 'Postures'? Is it  
 not in opposition to the 'Shrines' of Venus and of Minerva?]

198 *Condition*] SCHMIDT (*Lex*) Temper, character, habit 'the condition of  
 a saint, and the complexion of a devil'—*Mer of Ven*, I, ii, 143

205 *Lord, in loue, and*] Let credit be given to POPE for detecting the error of a  
 comma after 'Lord,' and the improvement in sense which follows its erasure See  
*Text Notes*—ED

206 *Louer*] SCHMIDT (*Lex*) will furnish many instances where 'lover' is  
 feminine

210 *then a minde put in't*] VAUGHAN (p 540) 'Mind' I take to mean not  
 mere life, but 'all mental qualities,' such, for instance, as that more than Dianaic

Were crack'd of Kitchen-Trulles, or his description 211  
 Prou'd vs vnſpeaking fottes

*Cym.* Nay, nay, to'th'purpoſe.

*Iach* Your daughters Chafity, (there it begins)  
 He ſpake of her, as *Dian* had hot dreames, 215  
 And ſhe alone, were cold · Whereat, I wretch  
 Made ſcruple of his praife, and wager'd with him  
 Peeces of Gold, 'gainſt this, which then he wore  
 Vpon his honour'd finger) to attaine  
 In ſuite the place of's bed, and winne this Ring 220  
 By hers, and mine Adultery · he (true Knight)

211 crack'd of] *F*<sub>2</sub> crack'd in Rowe  
 crack'd-of Theob Han Warb Johns  
 crack'd of *F*<sub>3</sub>*F*<sub>4</sub> et cet

*Kitchen-Trulles*] *Ff*, +, Dyce,  
 Glo Cam *kitchen trulls* Cap et cet

213 to'th' to the Cap et seq

214 Chafity,] *Ff* chafity, Rowe, +  
 chafity— Johns et seq

(there it begins)] *Ff*, Johns  
 (subs) there it begins Rowe, + there  
 it begins Cap et cet

215 her, as] her as Var '03, '13, '21,  
 Coll Sing Ktly

216 alone,] alone *Ff* et seq  
 Whereat, I wretch] *Ff*, Rowe,  
 Pope, Han Cap Whereat, I, wretch,

Coll Whereat I, wretch, Dyce, Glo  
 Cam Whereat, I, wretch! Theob et  
 cet

217 praife,] *Ff*, Rowe, Pope, Han  
 Sta praife, Theob et cet

wager'd] wag'd *Ff*, +

219 finger)] *F*<sub>2</sub> finger, *F*<sub>3</sub>*F*<sub>4</sub>, Rowe  
 finger, Pope et seq

220, 226 of's] *F*<sub>3</sub>*F*<sub>4</sub>, +, Dyce, Sta  
 Sing Glo Cam of's *F*<sub>2</sub> of his Cap et  
 cet

220 Ring] ring, Rowe, Pope, Theob  
 Han

221 hers] her Han  
 Adultery] *Ff*, Rowe, Cap  
 Varr Mal Cam adultery Pope et cet

chafity which Posthumus actually ascribes to her Besides, the putting in the mind would not contribute to make the Italians 'unspeaking sots,' unless such mind were put in by the speaking Posthumus

211 crack'd] SCHMIDT (*Lex*, s v crack) To talk in a blustering manner — MURRAY (*N E D*, s v crack, 6) To talk big, boast [Thus also, WRIGHT, *E Dialect Dict*]

211 Trulles] Drabs, sluts, slatterns

215 as] See 'As you did meane,' line 505, below, and for other examples of 'as' equivalent to *as if*, see Abbott, § 107

217 Made scruple] ONIONS (*Gloss*, s v scruple) That is, hesitate to believe or admit, to doubt

219 honour'd finger] His finger was honoured by bearing on it a token of such love and devotion

220 In suite] That is, by sung for it

221. By hers, and mine] ABBOTT (§ 238) *Mine*, *hers*, *theirs* are used as pronominal adjectives before their nouns In the following, *mine* is only separated by an adjective from its noun 'And his and *mine* lov'd darling'—*Temp*, III, iii, 93. More remarkable are 'what to come is *yours* and my discharge'—*Ibid*, II, i, 253 'By *hers* and mine adultery,' [the present line], and 'Even in *theirs* and in the commons' ears'—*Coriol*, V, vi, 4 It is felt that the ear cannot wait till the end

No leffer of her Honour confident 222  
 Then I did truly finde her, stakes this Ring,  
 And would so, had it beene a Carbuncle  
 Of Phœbus Wheele ; and might so safely, had it 225  
 Bin all the worth of's Carie. Away to Britaine  
 Poste I in this designe Well may you (Sir)  
 Remember me at Court, where I was taught  
 Of your chaste Daughter, the wide difference 229

223 Ring,] Ff, Rowe, Pope, Han

Sta ring, Theob et cet

224-226 And Carre] In parenthe-

ses, Pope, Han

225 Phæbus] Phæbus' Pope

226 Bin] Been F<sub>4</sub>

227 designe] design Johns

228 Court,] court, Dyce, Glo Cam

229 Daughter,] Ff, Rowe, Johns Sta  
 daughter Pope et cet

of the sentence while so slight a word as *her* or *their* remains with nothing to depend on The same explanation applies to *mine*, which, though unemphatic immediately before its noun, is emphatic when separated from its noun

222, 223 No lesser Then I did truly finde her] ECCLES That is, perhaps, 'than I did find her *confident of it also*' The sense of the word however, may be somewhat altered when applied to her, in the latter case it seems to have the significance of *resolute in maintaining*—SCHMIDT (*Lex*, p 1421, b) Sometimes one noun is implied by another, as in the present sentence, where the words mean 'than I found her truly honest or honourable'

224 Carbuncle] '*Carbunculus* is a precious stone, and shineth as Fire, whose shining is not overcome by night It shineth in dark places, and it seemeth as it were a flame And the kindes thereof be twelue, and the worthiest be those that shine and send out beames, as it were fire, as *Isidore* sayth There it is sayde that *Carbunculus* is called *Antrax* in Greeke, and is gendered in Libia among the Troy-lodites Among these twelue manner kindes of Carbuncles, those Antracites be the best that haue the colour of fire, and be compassed in a white veine, which haue this propertie If it be thrown in fire, it is quenched as it were among dead coales, and burneth if water be thrown thereon Another kind of a Carbuncle is called *Scandasilus* and hath that name of a place in the which it is found In this maner of kind as it were within bright fires, bee seene as it were certaine droppes of gold And this precious stone is of greate price without comparison in respect of other . And if this be heated in the Sunne with froting of fingers, it draweth to it selfe strawe and leaues of bookes And if it be sometime graued and printed with waxe, it taketh with him a parte of the waxe, as it were with biting of a beast' [Batman adds 'The Carbuncle orient is of the colour of red lead, and in the night sparkling like a coale']—*Batman vppon Bariholome* (Lib, xvi, chap 26)—Pliny, in Chap vii of his Thirty-seventh Book, treats of *Carbuncles or Rubies*, and draws little or no distinction between them Antony commends one of his soldiers to Cleopatra who says she will give him an armour all of gold 'He has deserved it,' exclaims Antony, 'were it Carbunkled Like holy Phœbus carre'—IV, viii, 36 of this edition WALKER (*Crit* 1, 155) quotes this latter passage and the present from *Cymbeline* among about twenty others as illustrations of Ovid's 'Influence on Shakespeare' The description of the chariot of Phœbus is from the story of Phaëton in *Metam*, ii, 107—ED

'Twixt Amorous, and Villanous. Being thus quench'd 230  
 Of hope, not longing; mine Italian braine,  
 Gan in your duller Britaine operare  
 Most vildely . for my vantage excellent  
 And to be breefe, my practise fo preuayl'd  
 That I return'd with simular prooffe enough, 235  
 To make the Noble *Leonatus* mad,  
 By wounding his beleefe in her Renowne,  
 With Tokens thus, and thus . auerring notes  
 Of Chamber-hanging, Pictures, this her Bracelet  
 (Oh cunning how I got) nay some markes 240  
 Of secret on her perfon, that he could not  
 But thinke her bond of Chastity quite crack'd, 242

231 <i>longing</i> ,] <i>longing</i> , Theob. et seq	235 <i>prooffe enough</i> ,] Ff, Rowe <i>proof</i> , enough Coll <i>proof enough</i> Pope et cet
232 <i>Gan</i> ] 'Gan F <sub>3</sub> F <sub>4</sub> <i>operare</i> ] F <sub>1</sub> <i>operate</i> Ff	237 <i>Renowne</i> ,] <i>renown</i> Cap et seq
233 <i>vildely</i> ] <i>vildly</i> F <sub>2</sub> F <sub>3</sub> <i>vilely</i> F <sub>4</sub> <i>vantage</i> ] 'vantage Var '73 <i>vantage</i> , Cap et cet	239 <i>Chamber - hanging</i> ] <i>Chamber hanging</i> Ff, Warb <i>Bracelet</i> ] <i>bracelet</i> , Theob Warb <i>bracelet</i> , Han Johns et seq
<i>excellent</i> ] <i>excellent</i> , Rowe ii, Pope <i>excellent</i> , Theob et seq	240 <i>cunning</i> ] <i>cunning</i> ! Theob Warb Johns <i>cunning</i> , Cap et seq
234 <i>And</i> ] <i>And</i> , Theob et seq <i>preuayl'd</i> ] Ff, Rowe, Cap Sta. Dyce ii, iii. <i>prevail'd</i> , Pope et cet.	got)] <i>got it</i> ] Ff, + <i>got it</i> ! Han Cap et seq
235 <i>simular</i> ] <i>similar</i> Cap	241 <i>perfon</i> ,] <i>person</i> , Theob Warb Johns

229, 230 the wide difference 'Twixt Amorous, and Villanous] The COWDEN-CLARKES It well becomes the greatest Poet-moralist that ever wrote thus to vindicate a truth too little understood and believed Love,—true love, pure love, love itself,—is as widely different from vileness as heaven from earth Love, in its unselfishness, ungrossness, unmeanness, is as opposite to base and evil properties as light and dark Love, in its divine essence, is as contrary to coarseness as spirituality to materialism

232 your duller Britaine] That is, Posthumus

235. *simular*] DYCE (*Gloss*), SCHMIDT (*Lex*), ONIONS (*Gloss*), CRAIGIE (*N E D*) all give 'counterfeited' as a paraphrase of this word But is this wholly accurate? What was there untrue or counterfeit in Iachimo's 'averred notes'? His descriptions of the pictures, the chamber-hangings, etc., were not counterfeited, they were true and genuine So also was the bracelet—even so the mole cinque-spotted None of Iachimo's proofs was 'counterfeit' Posthumus drew wrong inferences from true premises Would not *specious* or *plausible* be a paraphrase better than 'counterfeited'?—ED

238 *auerring notes*] JOHNSON Such marks of the chamber and pictures as *averred* or confirmed my report —DOWDEN regards 'averring' as an active present participle equivalent to *avouching*, wherein I think he is right —ED

I haung 'tane the forfeyt. Whereupon,  
Me thinks I see him now.

243

243 'tane] tane Ff	is'en Rowe	forfeit; whereupon— now—	Johns
243, 244 forfeyt Whereupon, now]		Varr Mal Steev Varr forfeit where-	
F <sub>2</sub> forfeit, whereupon, now F <sub>3</sub> F <sub>4</sub>		upon— now! Ktly forfeit Where-	
forfeit, whereupon, now— Rowe, +		upon,— now—	Cap et cet

243 I haung 'tane the forfeyt] LADY MARTIN (p 217) Imagine Imogen's state of mind during the recital! Oh, the shame, the agony with which she hears that her 'dear lord' has indeed had cause to think her false! All is now clear as day The mystery is solved, but too late, too late! She remembers the supposed treasure in the chest, although Iachumo does not speak of it Then the lost bracelet! How dull she has been not to think before of the way it might have been stolen from her! Worst misery of all, Posthumus has died in the belief of her guilt No wonder he wished for her death! What bitter hopeless shame possesses her, even as though all were true that he had been told! Only in the great revealing of all mysteries hereafter will Posthumus learn the truth But till then she has to bear the burden of knowing with what bitter thoughts of her he passed out of life

Ah, dear friend, as I write, the agony of these thoughts seems again to fill my mind, as it ever used to do when acting this scene upon the stage I wonder if I ever looked what I felt! It is in such passages as these that Shakespeare surpasses all dramatic writers He has faith in his interpreters, and does not encumber them with words None could express what then was passing in Imogen's soul. At such moments Emerson has truly said, we only 'live from a great depth of being'

I cannot conceive what Imogen would have done eventually had Posthumus been indeed dead But I can conceive the strange bewildered rapture with which she sees him spring forward to interrupt Iachumo's further speech He is not dead! He has heard her vindication! and she, too, lives to hear his remorse, his self-reproaches, his bitter taunts upon his own credulity [I for one shall be ever infinitely grateful to Lady Martin for ushering me reverently into the very heart and soul of the women whom she so graciously reveals Gifted, thrilling actors and actresses have there been, but none has had the power so supremely as Lady Martin of analysing and interpreting the innermost springs of emotion in the souls of the heroines whom she has represented on the stage I cannot afford to lose one golden word of hers—Ed]

244 Me thinks I see him now] MURDOCH (p 147, gives an account of the acting of Posthumus by the younger Kean, 'at the Arch Street Theatre in Philadelphia about 1832,' wherein occurs the following) At these words Kean suddenly darted from his concealment, and, dashing down the stage, struck his attitude, and exclaimed with a wild outburst of passion, sharp, harsh, and rattling in tone, 'Ay, so thou dost, Italian fiend!' As the instantaneous flash and bolt startle the beholder, so the actor seemed to electrify his auditors, they broke out into the most determined and prolonged applause There came, in tones of mingled rage and remorse, the choking utterance of self-reproach 'Aye me, To come' Here a sudden transition brought out the next lines in bold, ringing notes of adjuration 'Oh give me cord, or knife, or poison, Some upright justicer!' Now the voice was changed to impetuous command, fierce and imperious denunciation, high, strong, and full-toned 'Thou king, send out . A sacriligious thief to do 't' This was followed by a mingling of the tearful tones of pity and pathetic admiration on the

*Post.* I so thou do'st, 245  
 Italian Fiend Aye me, most credulous Foole,  
 Egregious murtherer, Theefe, any thing  
 That's due to all the Villaines past, in being  
 To come. Oh giue me Cord, or knife, or poyson,  
 Some vpright Iusticer. Thou King, send out 250  
 For Torturors ingenious . it is I  
 That all th'abhorred things o'th'earth amend  
 By being worfe then they. I am *Posthumus*,  
 That kill'd thy Daughter Villain-like, I lye,  
 That caus'd a lesser villaine then my selfe, 255  
 A sacrilegious Theefe to doo't. The Temple

245 <i>Post</i> ] <i>Post</i> [Coming forward	250 <i>Thou King</i> ] <i>Thou, king</i> , <i>Theob</i>
<i>Rowe</i> Rushing forward <i>Sta</i>	<i>Warb</i> et seq
<i>I</i> ] <i>I</i> , <i>Ff</i> <i>Ay</i> , <i>Rowe</i>	251 <i>Torturors</i> ] <i>Tortures</i> <i>F<sub>2</sub>F<sub>3</sub></i> <i>Tor-</i>
246 <i>Fiend</i> ] <i>fiend</i> — <i>Cap</i> <i>fiend</i> !	<i>turers</i> <i>F<sub>4</sub></i>
<i>Rowe</i> et cet	252 <i>th'</i> ] <i>Ff</i> , +, <i>Dyce</i> <i>ii</i> , <i>iii</i> <i>the</i> <i>Cap</i>
<i>Aye</i> ] <i>Ff</i> <i>Ay</i> <i>Rowe</i> , <i>Pope</i> , <i>Dyce</i> ,	et cet
<i>Sta</i> <i>Glo</i> <i>Cam</i> <i>ah</i> <i>Theob</i> <i>ii</i> et cet	<i>o'ih'</i> ] <i>F<sub>4</sub></i> , +, <i>Dyce</i> <i>ii</i> , <i>iii</i> <i>oik'</i>
247 <i>murtherer</i> ] <i>murderer</i> <i>Johns</i> <i>Var</i>	<i>F<sub>2</sub>F<sub>3</sub></i> <i>o'he</i> <i>Cap</i> et cet
'73 et seq	<i>amend</i> ] <i>Ff</i> , <i>Rowe</i> <i>i</i> , <i>Dyce</i> , <i>Glo</i>
248, 249 <i>being To</i> ] <i>being</i> , <i>To</i> <i>Rowe</i>	<i>Cam</i> <i>amend</i> , <i>Rowe</i> <i>ii</i> et cet
et seq	254 <i>lye</i> ,] <i>lie</i> , <i>Theob</i> et seq
249 <i>come</i> ] <i>come</i> — <i>Rowe</i> , + <i>come</i> !	256 <i>sacrilegious</i> ] <i>sacrilegious</i> <i>F<sub>2</sub></i>
<i>Cap</i> et seq	<i>Theefe</i> ] <i>thief</i> , <i>Theob</i> et seq
<i>or knife</i> ] <i>knife</i> <i>F<sub>3</sub>F<sub>4</sub></i> , <i>Rowe</i>	<i>doo't</i> ,] <i>Ff</i> , +, <i>Cam</i> <i>Ktly</i> <i>do't</i> ;
250 <i>Iusticer</i> ] <i>justicer</i> ! <i>Pope</i> et seq	<i>Cap</i> et cet

words 'The temple of virtue was she, yea, and she herself' Choking sobs now give way to vehement utterance and piercing tones that seemed to penetrate the brain with the wild notes of insanity 'Spit, and throw stones, Be called Posthumus Leonatus' Here the climax of passion and fury culminated, while the words 'And Be villany less than 'twas' formed a forcible cadence Then, as if all the elements of indignant reproach and self-condemnation had spent themselves, the actor poured forth a flood of tenderness that seemed to upheave the very depths of his soul, exclaiming in an ecstasy of love and grief 'O Imogen! My queen, my life, my wife! O Imogen, Imogen, Imogen!'

246 *Aye me*, etc] STAUNTON (*Athenæum*, 14 June, 1873) Absurdly wrong Read, unquestionably 'Give me,—most credulous fool, Egregious murderer, thief—anything That's due to all the villains past, in being or To come!'—that is, 'Give me any punishment that's due,' etc The old spelling 'Aye me' in part, perhaps, led to the error [Does not Staunton overlook the force of 'anything'? Posthumus cannot find epithets vile enough wherewith to stigmatise his own conduct, and therefore says, in effect, 'call me anything that would befit the very worst of villains'—ED]

250. *Iusticer*] REED The most ancient law books have *justicers* of the peace as frequently as *justices* of the peace



Of Vertue was she, yea, and she her selfe 257  
 Spit, and throw stones, cast myre vpon me, set  
 The dogges o'th'freet to bay me. euery villaine  
 Be call'd *Posthumus Leonatus*, and 260  
 Be villany lesse then 'twas. Oh *Imogen*!  
 My Queene, my life, my wife oh *Imogen*,  
*Imogen, Imogen.*  
*Imo.* Peace my Lord, heare, heare  
*Post.* Shall's haue a play of this? 265  
 Thou scornfull Page, there lye thy part  
*Post.* Oh Gentlemen, helpe,  
 Mine and your Mistris. Oh my Lord *Posthumus*,  
 You ne're kill'd *Imogen* till now: helpe, helpe,  
 Mine honour'd Lady 270  
*Cym* Does the world go round?

257 *selfe* | *self*—Pope, Theob Han 265, 266 *Shall's Page*] One line,  
 Warb *self*, Var '21, *self* Coll 1 (mus- Han Cap et seq  
 print)  
 258 *Spit*] *Spet* F<sub>2</sub>F<sub>3</sub> 266 [Striking her, she falls Rowe  
*me*] *me*, Coll He throws her from him she falls  
 259 *o'th' oih'* o'the Cap et seq Engl  
*bay*] *bat* F<sub>3</sub>F<sub>4</sub>, Rowe, Pope, 267, 268 *Oh*] *O*, Cap et seq  
 Han 267 *Gentlemen*] *Gentlemen* Ff  
 260 *Leonatus*] Ff, +, Coll Ktly, *helpe*] *Oh, help*, Han *help*,  
 Cam *Leonatus*; Cap et cet *help'* Cap Huds *help* Var '78, '85,  
 261 *'twas*] Ff, Rowe, Pope, Han Mal Knt, Sta *help, help* Steev Varr  
 Cap *'twas*] Theob et cet Ktly *help'* Dyce, Glo Cam  
 261, 262 *Oh, oh*] *O* Cap et seq [Catching her Cap  
 262 *wife*] *wife*! Rowe n et seq 268 *Mistris*] *Mistress*—Rowe, +,  
 263 *Imogen*] *Imogen*! Rowe n et Cap Var '78, '85 *Mistress* Coll  
 seq Posthumus,] *Posthumus*! Rowe  
 264 *Peace*] *Peace*, F<sub>3</sub>F<sub>4</sub> et seq  
*Lord*] Ff, + *lord*! Coll *lord*, 269 *now*] Ff, Sta *now* Coll Dyce,  
 Cap et cet Ktly, Glo Cam *now*—Rowe et cet  
*heare*] Ff, Cap *hear'* Knt, *helpe, helpe*] Ff, Rowe n, +  
 Ktly *hear*—Rowe et cet *help, help'* Rowe 1 et cet  
 265 *Shall's*] *Shalls* F<sub>2</sub> 270 *Lady*] *Lady*—Rowe, + *lady*!  
 Cap et seq

257 and she her selfe] JOHNSON That is, She was not only the temple of virtue, but virtue herself

260, 261 and Be villany lesse then 'twas] VAUGHAN That is, 'let the term "villany" hereafter signify some degree of criminality much less than it used to mean'—DOWDEN Let any other villany seem little in comparison with my offence [Unquestionably—Ed]

264 heare, heare] COLLIER (ed ii) It may perhaps be doubted whether Imogen does not mean *here*, *here*! intending to avow herself to Posthumus

268 Mine and your Mistris] See, for the use of 'mine,' line 221, or ABBOTT, § 238 In the present case it is possible that 'mine' is used for the sake of euphony

- Poſſh.* How comes theſe ſtaggers on mee? 272  
*Pifa.* Wake my Miſtris  
*Cym.* If this be ſo, the Gods do meane to ſtrike me  
 To death, with mortall ioy. 275  
*Pifa.* How fares my Miſtris?  
*Imo.* Oh get thee from my fight,  
 Thou gau'ſt me poyſon · dangerous Fellow hence,  
 Breath not where Princes are  
*Cym.* The tune of *Imogen* 280  
*Pifa* Lady, the Gods throw ſtones of fulpher on me, if  
 That box I gaue you, was not thought by mee 282
- 272 comes] come Rowe et seq 279 Breath] Ff, Rowe, Cap Breathe  
 273 Wake] Wake, Rowe n et seq Pope et cet  
 Miſtris] F<sub>2</sub>F<sub>4</sub>, Rowe, Pope, Cap 280 Imogen] Imogen! Pope et seq  
 Miſtris F<sub>2</sub> Miſtreſſ! Theob et cet 281 Lady on me.] One line, Pope, +,  
 276 Miſtris?] Pope et seq Miſtris Cap  
 Ff, Rowe the Gods me, if] One line Mal  
 277 Oh] O Pope n et seq et seq  
 ſight.] ſight, Theob Warb et 281 ſulpher] ſulphure F<sub>2</sub>F<sub>3</sub> ſulphur  
 seq ſight, P<sub>2</sub>ſano Elze F<sub>4</sub>  
 278 hence.] Ff, Rowe, Pope hence, 281, 282 if That box] If what Pope +,  
 Cap hence! Theob et cet. If that Cap

272 comes] See ABBOTT (§ 335) for other instances of the 'inflection in -s preceding a plural subject' 'When the subject is as yet future and, as it were, unsettled, the third person singular might be regarded as the normal inflection'

272 staggers] JOHNSON This wild and delirious perturbation

280 The tune of Imogen] ECCLES Intended, probably, to express the natural sweetness of her voice, which served to confirm her discovery [From the interpretation suggested by Eccles there is not among editors, as far as I know, a dissenting voice, and, in confirmation, references are made to Arviragus's 'How angell-like he sings,' IV, ii, 65, and to quotations furnished by Schmidt's *Lex*, such as, 'with thy tongue's tune delighted,' *Sonn*, 141, 'the tune of your voices,' *Coriol*, II, iii, 92, etc Yet in the present instance it is not the tune of 'a voice' or of 'a tongue,' but of a woman Is not 'tune' here the *character, temper, disposition*? When Macduff hears that his wife and babes have been savagely slaughtered by Macbeth, he exclaims, 'But gentle heavens, Cut short all intermission, front to front Bring thou this fiend of Scotland and myself, Within my sword's length set him, if he 'scape, Heaven forgive him too!' Thereupon Malcolm replies, 'This tune goes manly' There can be no reference here to the sound of a voice It is the mood, the temper, the disposition Thus also it seems to me that 'tune' is used in the present passage, which I do not, and cannot, and will not believe Shakespeare ever wrote—ED ]

281 stones of sulphur] SCHMIDT (*Lex*) Thunderbolts In *Othello*, 'Are there no stones in heaven But what serve for thunder?' V, ii, 234, and in *Coriol*, 'And yet to charge thy sulphur with a bolt That should but rive an oak,' V, iii, 152

A precious thing, I had it from the Queene.

283

*Cym.* New matter still.

*Imo.* It poyson'd me.

285

*Corn.* Oh Gods!

I left out one thing which the Queene confest,  
Which must approue thee honest. If *Pafanio*  
Haue (said she) giuen his Mistris that Confection  
Which I gaue him for Cordiall, she is seru'd,  
As I would serue a Rat

290

*Cym.* What's this, *Cornelius*?

*Corn* The Queene (Sir) very oft importun'd me  
To temper poysons for her, still pretending  
The satisfaction of her knowledge, onely  
In killing Creatures vilde, as Cats and Dogges  
Of no esteeme I dreading, that her purpose  
Was of more danger, did compound for her  
A certaine stuffe, which being tane, would cease  
The present powre of life, but in short time,  
All Offices of Nature, should againe  
Do their due Functions Haue you tane of it?

295

300

*Imo* Most like I did, for I was dead.

303

283 *thing,*] *thing!* Han *thing*  
Theob Warb et seq

284. *still*] *still?* Pope et seq

288 *honest*] *honest* Cap et seq

288-291 *If Haue* ( ) *giuen Rat*]

As quotation, Dyce, Sta Glo Cam  
Ktly

288 *Pafanio*] F<sub>1</sub>

294 *her,*] Ff, Glo Cam *her*, Rowe  
et cet

295 *knowledge,*] *knowledge* Dyce,  
Glo Cam

296 *vilde*] *vild* F<sub>3</sub> *vile* F<sub>4</sub>

296 *Dogges*] *dogs*, Cap Varr Mal  
Dyce, Glo Cam

297 *esteeme*] *esteem*, Ff *esteem*,  
Rowe et cet.

*I dreading,*] *I, dreading* Theob  
Warb et seq

299, 302 *tane*] *ta'en* Rowe

299 *cease*] *seize* Ff, Rowe, Pope,  
Theob Han Warb

300 *life,*] Ff, Rowe, Pope, Han Glo  
Cam *life;* Theob et cet

301 *Nature,*] *Nature* F<sub>4</sub> et seq

294 To temper] COLLIER (ed 11) This does not here mean merely to prepare or compound poisons, but to render them of the peculiar strength the queen might require

303 for I was dead] 'That is, *insensible, fainting*, in a state of suspended animation,' remarks LETTSOM *apud* WALKER (*Crit*, 11, 329), who says Compare 'Enter Arviragus, with Imogen dead,' etc, IV, ii, 253 One might, perhaps, compare Spencer's 'Our pleasant Willy, ah! is dead if late' So understood Sidney, *Arcadia*, Book iii, p 297, [ed. 1598, p 315 *verso*, ed 1590] 'His *Impresa* was a *catoblepta* which so long lies dead, as the Moone (whereto it hath so naturall a sympathie) wants her light.' Spenser, *F Q.*, Book iv, C vii, St. ix. 'For she

*Bel.* My Boyes, there was our error

*Gui.* This is sure *Fidele*.

305

*Imo.* Why did you throw your wedded Lady fro you ?

Thinke that you are vpon a Rocke, and now

307

304 *My Boyes*] As closing line 303, *sure*, Steev Varr Knt, Sing Ktly  
 Han Cap Var '78 et seq 306 *fro*] *from* Rowe et seq  
 305 *is sure*] *is, sure*, Theob Warb 307 *Rocke*,] *rock*, Cap et seq  
 Johns Coll Dyce, Sta Glo Cam *is*

(deare ladie) all the while was dead, Whilest he in armes her bore, but, when she felt Herself down soust, she waked out of dread Straight into grieve,' etc —VAUGHAN (p 541) imagines that this, 'if correctly printed,' is here 'equivalent to "I was put to death "'

306. Why did you . . fro you ?] SPRENGEL (p 9) This question seems to me to be more appropriate to Cymbeline than to Imogen

307 Thinke that you are vpon a Rocke, etc] WARBURTON 'Tis plain that the true reading is 'upon a *mock*,' *i e*, a farce, a stage play Besides, the common reading is nonsense —JOHNSON In this speech or in the answer there is little meaning I suppose she would say Consider such another act as equally fatal to me with precipitation from a rock, and now let me see if you will repeat it —CAPELL (p 121) To be hunting for either allusion or metaphor, or looking farther than the mere natural sense of the words of this speech, is to want perception of tenderness, and of the wild effusions of it, which a heart like that of the speaker's pours out upon such occasions as this is —MR SMITH (*apud* GREY, ii, 228) The reading 'rock' is not true, as may easily be perceived by Posthumus's answer 'Hung there like fruit,' etc From whence it is plain that Imogen had compared him to some *tree* upon a *rock*, and that the tree had slipt out of the text I think it should be restored thus 'Think that you are a *cedar* on a rock, and now,' etc, *i e*, think that you are in a durable, permanent state of happiness, of which a *cedar* on a *rock* is a beautiful and strong metaphorical similitude Further, the *cedar* beareth fruit at all times of the year, new fruit and old, the leaf never falleth [As a distinctive family name, 'Mr Smith' can be hardly deemed a success But he looms large when we learn, as we do from Dr Grey's *Preface*, that he was 'the most friendly and communicative man living,' and furthermore that he was 'the reverend Mr Smith of Harleston in Norfolk' He contributed valuable notes to Grey's volumes —ED] —HEATH (p 490) Consider that you have just escaped being wrecked in the full persuasion of my infidelity and death, and are at last got safe on a rock, now throw me from you again if your heart will give you leave —ECCLES She intends by the suggestion of imaginary peril to inspire him with an apprehension of his actual danger, and that remorse which he is likely to incur by a repetition of such violence —PYE (p 281) Imogen comes up to Posthumus as soon as she knows the error is cleared up, and, hanging fondly on him, says, not as upbraiding him, but with kindness and good humour, 'How could you treat your wife thus?' in that kind of endearing tone which most of my readers, who are husbands and fathers, will understand, who will add *poor* to wife She then adds, now you know who I am, suppose we were on the edge of a precipice, and throw me from you, meaning, in the same endearing irony, to say, I am sure it is as impossible for you to be intentionally unkind to me as it is for you to kill me [Let me hasten to swear to the reader of the foregoing note that, to the best of my knowledge and

[307 Thinke that you are vpon a Rocke, etc ]

belief, Pye did not intend it as burlesque. Nay, Singer prints it seriously as his own, word for word, without quotation marks or any reference to the real author. And be it remembered that for twenty-three years Pye was Poet Laureate of England!—ED ]—WHITE (ed 1) A passage of impenetrable obscurity. There is probably a corruption of 'you are upon a rock' 'Rock' may be a misprint of *neck*, and perhaps the original words were something like 'Think she's upon your neck' No explanation has been given that is worth repeating—DYCE (ed 11, quoting White's note) I believe the simple meaning of this affecting passage is 'Now prove your love, if you throw me from your arms now, my fall will be as fatal to me as if you had precipitated me from a rock'—HUDSON There may, indeed, be some doubt as to what Imogen means by 'rock,' whether the edge of a precipice or something else. But she has a rare vein of humour in her composition which crops out now and then, though, apparently, without her being at all conscious of it, as when she calls her hands 'these poor pickaxes' Here her humour seems to take on a form of loving and trustful irony, for, after what has just passed in her hearing, she knows right well that her husband would die a hundred times rather than lift his finger to hurt her. So I think Heath's explanation is very satisfactory—INGLEBY 'Rock' is here usually interpreted as a synonym for cliff or precipice. But it is surely enough to take it to mean rocky eminence, as a man who in shipwreck has found such a refuge. That Shakespeare meant this is proved by his recurrence to the nautical metaphor in line 468, below 'Posthumus anchors on Imogen' It is there he has found anchorage for his tempest-tossed ship, and with this in mind she very touchingly adds, 'Now throw me from you,' *i.e.*, cast yourself once more adrift—THISELTON That is, 'upon the firmest of firm ground' The idea of 'a rock' is the exact opposite of that suggested by 'staggers,' line 272—DOWDEN (p 197) I would doubtfully make a suggestion, though I do not construct an emendation. Posthumus has struck Imogen to the ground, she has risen, clasped him in an embrace, and challenges him to throw her again. The action might playfully be imagined as that of wrestlers, in connection with 'throw,' a wrestling word which means grip (and also meant embrace), might be the right substitute for 'rock' The word 'lock,' used by Milton in his *Letter on Education*, 'the locks and grips of wrestlers,' might in some measure suit the situation, but I go no further than to mention this as a point possibly worth bearing in mind [A plausible suggestion, indeed,—thus modestly, almost timidly, put forth by an editor whose learning and experience would almost justify a Warburtonian dogmatism, it cannot but enlist prepossession in its favour, coupled with a wish that further investigation may add to its probability or even certainty. Happily, this proves to be the case, in an 'Additional Note' (p 212) Dowden continues] When the foregoing note was written I had before me no example of such a phrase as 'upon a lock' in the wrestling sense of the word 'lock' Mr Hart gave me Elizabethan examples of the word,—not the phrase,—from Dekker's *Honest Whore* (Pearson's Dekker, II, 149), and from Sir John Harrington's *Epigrams*, 16. He added from *A Mistaken Husband* (1675), IV, 1 'If you are *upon that lock*' Through the kindness of Mr Bradley and Dr Murray I have seen the article of the *N. E. D.* which deals with 'lock.' It gives an excellent example of the word of the date 1616 J Lane, *Squire's Tale* (Chaucer Soc.), 129, note 'Both closele graphunge with a mutual locke' And under this wrestling sense of the word the Dictionary cites: 1650, Cromwell in Carlyle's *Letters and Speeches* (1871), III, 40 'Being indeed

Throw me agaene.

308

*Poß.* Hang there like fruite, my foule,  
Till the Tree dye.

310

308 [Throwing her arms about his  
neck Han

310 *Till*] 'Till Rowe, +, Cap Varr  
*dye*] *die!* Pope et seq

*upon this lock*', 1672, Marvel, *Reh Transp*, 1, 159 '*the lock* that I have the Nonconformists *upon*'; 1699, R 'L'Estrange, *Erasm Colloq* (1711), 225 'He was now *upon the same lock* with Balbinus', 1723, Woodrow, *Corr* (1843) '—rather than put the Colonel *upon the lock*' It seems certain that if Imogen had said, 'Think that you are upon a lock, and now Throw me again,' the words would have been in accordance with the usage of the language, and they would have been at once understood as meaning, 'Think that you are engaged in a wrestling embrace, and give me another fall'—HEREFORD That is, as a shipwrecked sailor Cf the close of Goethe's *Tasso* 'So klammert sich der Schiffer endlich noch Am Felsen fest'—ROLFE If we suppose that Imogen here throws her arms about her husband's neck, all is clear enough Having done this, she says, 'Now imagine yourself on some high rock, and throw me from you again—if you have the heart to do it' This action is necessary also to explain the reply to Posthumus, 'Hang there,' etc Ingleby thinks his interpretation is confirmed by the nautical metaphor on 'anchors,' but it is too far off to have any bearing on the figure here Besides, it is in the mouth of another speaker [If Imogen's words were to all of us, as to Grant White, of 'impenetrable obscurity,' I think we should gladly accept at once Dowden's *lock* as an *emendatio certissima*, but to some of us the obscurity is so penetrable that whatever of vagueness there be, we find therein a heightened poetic charm We recall that Posthumus has wavered in his sworn faith beyond the limits of forgiveness, and that even to his resolve to die he has not been steadfast Natures like this, unless they are to be for ever feathers to every wind that blows, must consent to find peace and rest at last only on foundations as firm set as earth's base Such granitic foundation Imogen's unshaken devotion offered—Ed]

309, 310 *Hang there like fruite, my soule, Till the Tree dye*] From *The Memoir of Lord Tennyson* by his son (II, 425, Oct., 1892) 'On Monday morning at 8 o'clock he sent me for his Shakespeare I took him Steevens's edition, *Lear*, *Cymbeline*, and *Trionus and Cressida*, three plays which he loved dearly He read two or three lines, and told Dr Dabbs that he should never get well again At his request I read some Shakespeare to him On Tuesday at noon he called out, "Where is my Shakespeare?" I must have my Shakespeare" Then he said, "I want the blinds up, I want to see the sky and the light" On Wednesday at 2 o'clock he again asked for his Shakespeare, and lay with his hand resting on it open, and tried to read it Suddenly he gathered himself together and spoke one word about himself to the doctor—"Death?" Dr Dabbs bowed his head, and he said, "That's well" . At a quarter to four he tried to read, but could not He exclaimed, "I have opened it" Whether this referred to the Shakespeare opened by him at "Hang there like fruit, my soul, Till the tree die," which he always called among the tenderest lines in Shakespeare, or whether one of his last poems, of which he was fond, was running through his head I cannot tell "Fear not thou the hidden purpose of that Power which alone is great, Nor the myriad world, His shadow, nor the silent Opener of the Gate" He then spoke his

*Cym.* How now, my Flesh? my Childe?  
What, mak'ft thou me a dullard in this Act?  
Wilt thou not speake to me?

*Imo.* Your blessing, Sir

*Bel.* Though you did loue this youth, I blame ye not,  
You had a motiue for't.

*Cym.* My teares that fall  
Proue holy-water on thee, *Imogen*,  
Thy Mothers dead.

*Imo* I am forry for't, my Lord. 320

*Cym.* Oh, she was naught, and long of her it was  
That we meet heere so frangely but her Sonne  
Is gone, we know not how, nor where

*Pifa.* My Lord,  
Now feare is from me, Ile speake troth Lord *Cloten* 325

311 <i>now,</i> ] <i>now!</i> Coll Sing Ktly	seq	318 <i>thee,</i> ] <i>thee!</i> Theob et seq
<i>Flesh?</i> ] <i>flesh,</i> Cap et seq		319 <i>Mothers</i> ] <i>Mother's</i> F <sub>3</sub> F <sub>4</sub>
312 <i>What,</i> ] <i>What!</i> Coll Sing Ktly		320 <i>I am</i> ] <i>I'm</i> Pope, +, Var '85,
314 [Kneeling Rowe		Dyce n, n
315 [To Guid Arvir Pope		321 <i>Oh,</i> ] <i>O!</i> Coll O, Cap et cet
<i>Though</i> ] <i>Tho'</i> Rowe n, +.		<i>naught</i> ] <i>nought</i> F <sub>4</sub>
<i>ye</i> ] <i>you</i> F <sub>4</sub> , Rowe, +, Var '78,		<i>long</i> ] <i>long</i> Johns Varr Steev.
'85, Mal		Varr Coll Sta Sing Ktly
<i>not,</i> ] <i>not,</i> Cap et seq		325 <i>me,</i> <i>Ile</i> ] <i>me</i> I'll Rowe n.
317 <i>teares fall</i> ] Ff, Coll Dyce, Sta		<i>troth</i> ] <i>truth</i> F <sub>4</sub> , +
Glo Cam <i>tears,</i> <i>fall,</i> Theob et cet		Cloten] Clotten F <sub>2</sub> F <sub>3</sub>
318 <i>holy-water</i> ] <i>holy water</i> Cap et		

last words, a farewell blessing, to my mother and myself For the next hours the full moon flooded the room and the great landscape outside with light, and we watched in solemn stillness'

312 mak'st thou me a dullard in this Act? STAUNTON Do you give me, in this scene, the part only of a looker-on? Shakespeare was thinking of the stage

315 Though you did loue this youth, I blame ye not! ECCLES What cause for blame could possibly arise from their affection for the supposed youth it is not easy to discover The turn of thought would be more natural by the substitution of *That* for 'Though' [Possibly, Cymbeline recalled his own opposition to Posthumus, whom, in express words, he has not yet pardoned, and we have here an intimation that the pardon will be eventually freely given, since it is given to those who, although brothers, were comparative strangers —Ed ]

317 My teares] The tears are not shed in memory of the queen, albeit the punctuation of the Folio might give that impression —Ed

321 and long of her] Possibly, in a very correct modern text it would be proper to print, as many editors have printed (see *Text Notes*), 'and 'long of her,' i e., 'along of her' The *N. E. D.* gives the present line under 'Along.' 'Long' occurs, however, so frequently in Shakespeare and elsewhere that, I think, the apostrophe is needless.—Ed

Vpon my Ladies miffing, came to me 326  
 With his Sword drawne, foam'd at the mouth, and fwore  
 If I difcouer'd not which way fhe was gone,  
 It was my infant death. By accident,  
 I had a feigned Letter of my Masters 330  
 Then in my pocket, which directed him  
 To feeke her on the Mountaines neere to Milford,  
 Where in a frenzie, in my Masters Garments  
 (Which he inforc'd from me) away he poftes  
 With vnchafte purpofe, and with oath to violate 335  
 My Ladies honor, what became of him,  
 I further know not.

*Gul.* Let me end the Story. I flew him there.

*Cym.* Marry, the Gods forefend.

I would not thy good deeds, fhould from my lips 340  
 Plucke a hard fentence Prythee valiant youth

326 <i>Ladies</i> ] <i>lady's</i> Rowe	336 <i>honor,</i> ] <i>Ff honor</i> Johns
327 <i>drawne,</i> ] <i>drawn,</i> Cap et seq	Ktly <i>honor,</i> Rowe et cet
<i>fwore</i> ] <i>Ff, Rowe, Pope, Han</i>	337 <i>further</i> ] <i>farther</i> Coll
Knt, Sta <i>swore,</i> Theob et cet	338 <i>Let Story</i> ] One lne, Pope et
328 <i>was gone</i> ] <i>went</i> Pope, +	seq
329 <i>death</i> ] <i>Ff, +, Coll Dyce, Glo</i>	<i>Story</i> ] <i>story</i> Coll 1
Ktly, Cam.	[ <i>Advancing</i> Cap
330 <i>Masters</i> ] <i>master's</i> Rowe	339 <i>forefend</i> ] <i>forefend!</i> Theob et
331 <i>pocket,</i> ] <i>Ff, Rowe, Pope, Han</i>	seq
Cap Coll Sta <i>pocket,</i> Theob et cet	340 <i>deeds, should</i> ] <i>deeds should</i> F <sub>4</sub> et
331, 332 <i>him her</i> ] <i>her him</i> Rowe,	seq
+ <i>him him</i> Var '73	341 <i>Prythee</i> ] <i>Prethee</i> F <sub>2</sub> <i>pruhee</i>
332 <i>Milford,</i> ] <i>Milford,</i> Pope et seq	F <sub>3</sub> F <sub>4</sub>

328 *she was gone*] WALKER (*Crit*, II, 203), in scanning this line, finds that 'she was' occurs in a place where 'it is clear that [it] must have been pronounced as one syllable, in whatever manner the contraction was effected' Let the *Text Notes* show how bravely Pope and his followers, rather than barbarously slur the English language, overleaped the difficulty — ED

330 *feigned Letter*] CRAIG Either a misleading letter, or else the word is used to blind the eyes of Cymbeline to the savage conduct of Posthumus, or it may be that Pisanio wrote another forged (what might be called forged) letter

335 *With vnchaste purpose*] ECCLES We have heard the expression of of such purpose by Cloten, only in soliloquy — WALKER (*Crit*, II, 332) asks, 'did Pisanio learn it from a subsequent conversation with the prince in his apartments?' That there was such a conversation Walker probably inferred from III, v, 181, where Cloten tells Pisanio to bring Posthumus's apparel to his chamber, and that he must be 'a voluntary mute to his design'

337 *I further know not*] WYATT It is not altogether satisfactory to me that Pisanio here drops out of the play without any recognition from Posthumus and Imogen of his sterling fidelity



Deny't againe.

342

*Gui.* I haue spoke it, and I did it.

*Cym* He was a Prince.

*Gui* A most inciuill one. The wrongs he did mee  
Were nothing Prince-like, for he did prouoke me  
With Language that would make me spurne the Sea,  
If it could so roare to me. I cut off's head,  
And am right glad he is not standing heere  
To tell this tale of mine.

345

350

*Cym.* I am sorrow for thee :  
By thine owne tongue thou art condemn'd, and must  
Endure our Law . Thou'rt dead.

353

343 *I haue*] *I've* Pope, +, Dyce u,  
m

*did it*] *did't* Walker (Vers, 79),  
Ktly

345 *inciuill*] *uncivil* Cap Mal Steev  
Varr Coll. Ktly

*one*] *Ff*, +, Coll *one* Cap et  
cet

348 *If it could*] *could it* Pope, Theob  
Han. Warb

*me*] *me*, Cap et seq  
*off's*] *offs* F<sub>2</sub> *off his* Ktly

348 *head*,] *head*, Theob Warb et  
seq

350 *this tale of mine*] *the tale of me*  
Han

351 *I am*] *I'm* Pope, +, Dyce u, m  
*sorrow*] Ktly *for* F<sub>2</sub> *sorry*

F<sub>3</sub>F<sub>4</sub> et cet

353 *Law*] *law* Coll Ktly  
*Thou'rt*] *thou art* Varr Mal

Ran Steev Varr. Knt, Coll Sing  
*dead*] *dead*' Sta

342 Deny't againe] VAUGHAN (p 542) 'Again' here does not mean 'over again,' because Guiderius had already affirmed once, and had never once denied, but means 'in contradiction to what you have affirmed' [Vaughan may be right, but I cannot perceive that his whole paraphrase is not contained in the one word 'deny' and with no reference to 'again' 'Again' has many a meaning besides repetition In the *Mer of Venice* Portia says that the Scottish lord borrowed a box of the ear of an Englishman and swore 'he would pay him *again* when he was able' (I, ii, 87) This does not mean he would pay him 'over again' This example is taken from the *N E D* (s v A 2) under 'reaction, or reciprocal reaction,' where a second example is also given, from *Ven & Ad*: 'Who did not whet his teeth at him *again*,' line 1113 Thus here, I would paraphrase 'Speak once more and deny what you have said'—ED ]

351 I am sorrow for thee] DYCE No one, I presume, will attempt to defend ['sorrow'] who recollects that the expression 'I am sorry' occurs more than fifty times in our Author's other plays—DELIUS Perhaps 'am' should be omitted, and 'sorrow' taken as a verb—VAUGHAN (p 452) Shakespeare, when he desires to represent a person affected by any condition in a high degree, styles him by the name of the abstract condition itself Thus we have had 'vanities,' 'miseres,' and 'suns,' all instead of 'van,' 'miserable,' etc So here 'I am sorrow for thee' is Shakespeare's genuine language, probably, for 'I am truly and greatly grieved for thee,' a more than adequate description of his natural state [Thus Philp calls Constance, 'O fair affliction.' I think Vaughan is right. In the second line of this very scene the King has said, 'woe is my heart'—ED ]

*Imo.* That headlesse man I thought had bin my Lord

*Cym.* Binde the Offender, 355

And take him from our prefence

*Bel.* Stay, Sir King.

This man is better then the man he flew,

As well defcended as thy felfe, and hath

More of thee merited, then a Band of *Clotens* 360

Had euer scarre for. Let his Armes alone,

They were not borne for bondage. 362

354	<i>That headlesse man</i> ] Closing line	359	<i>thy felfe,</i> ] <i>ihyself</i> , Theob Warb
353,	Pope et seq	et seq	
	<i>bin</i> ] <i>been</i> F <sub>4</sub>	360	<i>merited,</i> ] <i>merited</i> Dyce, Glo
355	[To his Guard Cap	Cam	
357	<i>King</i> ] Ff, Rowe 1, Coll <i>King</i> ,	361	<i>scarre</i> ] <i>scar</i> F <sub>3</sub> F <sub>4</sub> <i>soar</i> Bailey
Rowe 11, +	<i>King</i> Cap et cet	(11, 138)	
	[Advancing with Arv Cap	<i>alone,</i> ] <i>alone</i> , Theob Warb et	
358	<i>This man</i> ] <i>This</i> Coll 1 (mis-	seq	
print)	<i>This youth</i> Ktly conj	[To the Guard Theob	
		362	<i>borne</i> ] <i>born</i> F <sub>3</sub> F <sub>4</sub>

360 Band] For EDWARDS's humorous conjecture, *pond*, see IV, 11, 219

361 Had euer scarre for] CAPELL (p 120) That is, for meriting or in attempting to merit —WHITE But Cloten had received no wounds in the King's cause, he was killed before hostilities commenced We have here, it would seem, the same word which has made so much trouble in *All's Well*, IV, 11, 'men make ropes in such a scarre' See *Supplementary Notes*, [where we find this quotation from *Lingua*, I, vi, Sig B 'Peasants I'll curb your head-strong impudence, And make you tremble when the Lyon roares, Yea [ye] earth-bred wormes, O for a looking glasse Poets will write whole volumes of this *scarre*' Hereupon White remarks, 'Now, here we have the same word [as in *All's Well*] with exactly the same spelling, and in both passages the word refers to a startling event or emergency'] —DYCE (ed 11) I can see no reason to question the correctness of this passage —COLLIER (ed 11) 'Scarre' can hardly be right, possibly *sense* would be a fitter word —SINGER It is impossible to make sense of 'scarre' There can be no doubt that the Poet's word was *score*, and that the meaning is 'than a band of Cloten's had ever *credit* for, or than could be *scored* to their account' —The COWDEN-CLARKES 'Scar' appears to us as a very characteristic word for a veteran soldier to use, who can conceive no better claim of merit than having plenteous 'scars' to show —HUDSON 'Scar,' in any sense known to us, can have no possible fitness here Doubtless 'scarre' is a misprint for *scorse*, an old word used repeatedly, both as noun and verb, by Spenser, Drayton, Jonson, and others, in the general sense of *bargain*, *exchange*, *offset*, *equivalent*, *payment* So that the meaning here is, 'this man is worth more to thee than a whole regiment of such men as Cloten ever had an equivalent for' —INGLEBY That is, ever showed evidence of 'desert in service,' earning a like recognition The argument is simply, that how great soever is the desert of Cloten, or of any number of such fellows, it is less than that of Guiderius [To me again, as heretofore, the difficulty lies, not in Shakespeare's words, but in that any obscurity should have been found in them —ED ]

*Cym* Why old Soldier

363

Wilt thou vndoo the worth thou art vnpayd for

By tasting of our wrath? How of descent

365

As good as we?

*Arui.* In that he spake too farre.

*Cym.* And thou shalt dye for't

368

363 *Soldier* | *Souldier* F<sub>2</sub>F<sub>3</sub> *Soul-*  
*dier*, F<sub>4</sub> *soldier* Pope *soldier*, Rowe  
et cet

Warb Cap

365 *tasting wrath* | *tainting worth*

Craig conj ap Dowden

364 *for* | *for*, Pope et seq

368 *Cym* | *Cym* [To Gui or To Bel

365 *tasting* | *tempting* Han *hasting*

Nicholson ap Cam

365 By tasting of our wrath] Warburton But how did Belarius 'undo or forfeit his merit by "tasting" or feeling the King's wrath? We should read *hasting*, *i e*, by hastening, provoking, and as such a provocation is undutiful, the demerit, consequently, undoes or makes void his former worth, and all pretensions to reward'—HEATH (p 490) Here again Mr Warburton's perverse subtilty will not let him understand one of the most common figures in poetry 'But how,' quoth he, 'did Belarius undo or forfeit his merit by tasting or feeling the King's wrath?' Why, only by doing that which he knew must draw the King's wrath upon him, and in consequence of which he must taste it 'Tis the well-known metonymy of the effect for the cause [To the same effect, Dr JOHNSON]—CAPPELL (p 120) Notwithstanding what [Heath] has urged in behalf of it, the old reading, 'tasting,' cannot be justify'd, the 'worth' or desert of Belarius could not be undone by 'tasting' the King's 'wrath,' but by doing what would cause him to taste it, by provoking or 'hasting', a word of the last editors, that is very happily put in its room [That is, in Capell's text This reference to Warburton as the 'last editor' is one of the very few proofs that Capell's edition, undated on the title-pages of the volumes, was, at last, prepared before Johnson's, and after Heath's *Revisal*; the title pages of both Johnson and of Heath bear the same date—ED ]—STAUNTON Johnson's may be the true sense of the expression, but we have always conceived 'tasting' here to mean *trying*, *testing*, etc, as in *Twelfth Night*, III, 1 'Taste your legs, sir' And again, in Act III, iv 'put quarrels purposely on others, to *taste* their valour'—The COWDEN-CLARKES We agree with Mr Staunton in thinking that here 'tasting' may be used in the sense of *testing*, *trying*—INGLEBY 'Tasting' is equivalent to 'incurring (or sharing) some measure of' The word is used in the same sense in line 479 of this scene The Clarkes think that in the present line the sense suggested by Staunton may lurk—viz, *testing*—but that it is a strained interpretation [That the Clarkes consider Staunton's interpretation strained, Ingleby may have learned by correspondence with them I can find nothing to that effect in their edition—ED ]—VAUGHAN The sense is 'Why wilt thou destroy the claims of thy present deserving by making an officious trial of what our anger can do?' [In reading paraphrases of Shakespeare's language, it is always such a comfort to have the original to go to! In the foregoing discussion it is difficult to take any interest As to the meaning of 'taste,' it is likely that even Falstaff, who lost his voice with halloing and singing of anthems, would have recalled the Psalm, 'O taste and see that the Lord is good', and for the rest of us, who can forget that solemn chapter in St Luke where Christ says that 'there be some standing here which shall not taste of death'?—ED ]

*Bel* We will dye all three,  
 But I will proue that two one's are as good 370  
 As I haue giuen out him My Sonnes, I must  
 For mine owne part, vnfold a dangerous speech,  
 Though haply well for you  
*Arui.* Your danger's ours  
*Guid.* And our good his 375  
*Bel.* Haue at it then, by leaue  
 Thou hadd'ft (great King) a Subiect, who  
 Was call'd *Belarius*  
*Cym* What of him? He is a banish'd Traitor. 379

369 *three*,] *three* Cap et seq  
 370 *proue*] Ff, Rowe, Pope, Han Coll  
 Dyce, Glo Cam *prove*, Theob et cet  
*one's*] of us Varr Mal Ran  
 Steev Varr Knt, Ktly *on's* Ff et cet  
*o'us* Vaun

371 *I haue*] *I've* Pope, +  
*him*] of him Rowe, +  
 371, 372 *must part*] Ff, Rowe 1  
*must part* Han Coll Cam *must*,  
*part* Johns *must*, *part*, Rowe 11 et cet  
 372 *mine owne*] *my own* Theob 11  
 Warb Johns Varr Mal Ran

373, 374 *Though danger's*] One line,  
 reading *danger is*, Steev Var '03, '13  
 374 *danger's*] *dangers* F<sub>2</sub>

375 *And*] *And*, and Cap  
*good his*] *good, his* Theob  
 Warb Johns *good yours* Han *good is*  
*his* Cap *good is your good* Elze *good*  
*is yours* Vaun

376, 377 *then, by leaue Thou*] Ff,  
 Rowe *then, by leaue Thou* Pope, +,  
 Dowden *then—by leaue, Thou* Var  
 '73 *then, by leaue Thou* Coll Sta Glo  
 Cam *then!* By leaue,—*Thou* Dyce  
*then—By leaue—Thou* Cap et cet

*by leaue who*] One line,  
 Cap Varr Mal Steev Varr Knt,  
 Dyce, Elze, Vaun

377, 378 *Thou call'd*] One line,  
 Pope, +, Var '21, Coll

377 *hadd'ft*] *hadst* *erewhile* Anon ap  
 Cam

378, 379 *Belarius Traitor*] One line  
 (omitting *He is*) Pope, + (retaining *He*  
*is*) Var '73 *Belarius Cym Belarius!*  
*What of him? Traitor* Dowden conj

379 *What He is*] Separate line, Cap  
 Varr Mal Ran Steev Varr Knt, Coll  
 Dyce, Sta Glo Cam  
*He is*] *he's* Sta

369, 370 *We will dye all three, But I will proue*] The COWDEN-CLARKES  
 We follow the Folio in putting merely a comma after 'three' Belarius is not  
 asserting the simple fact that he and his sons are willing to die, he is saying that he  
 and they will be willing to die if he be not able to prove that two out of the three  
 are as well-born as he has declared Guiderius to be [The comma after 'all three,'  
 which the Cowden-Clarkes thus carefully note that they have retained, is recorded  
 in the *Text Notes* of the Cambridge Edition as omitted by them I should not  
 have referred to the oversight had it not apparently misled DOWDEN, who opines  
 that 'possibly the Clarkes are right in removing the comma'—ED ]—ELZE (p 333)  
 Cymbeline's speech ('And thou,' etc) is shown by the context to be addressed to  
 Belarius, and not to Arviragus, who has committed no offence whatever The two  
 persons condemned to death by the King are Guiderius and Belarius, whilst Arvi-  
 ragus is allowed to live, consequently, he is the only person to whom the words  
 'we will die all three' can be assigned [If the interpretation by the Clarkes be  
 correct (and it seems undeniable), the latter portion of Elze's note is rendered  
 needless—ED ]

*Bel.* He it is, that hath  
Assum'd this age indeed a banish'd man,  
I know not how, a Traitor.

*Cym* Take him hence,  
The whole world shall not save him  
*Bel.* Not too hot ,

First pay me for the Nurfing of thy Sonnes,  
And let it be confiscate all, so soone  
As I haue recey'd it.

*Cym* Nurfing of my Sonnes ?

381	<i>age</i> ] <i>age</i> , Cam	383	<i>hence</i> ,] Ff <i>hence</i> Coll 1
	<i>man</i> ,] <i>man</i> , Theob et seq		<i>hence</i> ! Coll 11, 111 <i>hence</i> , Cap et cet
382	<i>not</i> ] Om F <sub>3</sub> F <sub>4</sub>	385	<i>hot</i> ,] <i>hot</i> Johns
	<i>how</i> , a] Ff <i>how</i> a Rowe, Pope,	386	<i>Sonnes</i> ,] <i>sons</i> , Theob et seq
Han	Johns Knt, Dyce, Sta Glo Cam	388	<i>I haue</i> ] <i>I've</i> Pope, +, Cap Sta
Coll 111			Dyce 11, 111
	<i>a Traitor</i> ] As quotation, Sta	389	<i>Sonnes</i> ?] <i>sons</i> ! Dyce, Sta Ktly,
			Glo Cam

381 *Assum'd this age indeed a banish'd man*] STEEVENS I believe ['assumed'] is the same as *reached* or *attained his age*—TYRWHITT As there is no reason to imagine that Belarius had assumed the appearance of being older than he really was, I suspect that instead of 'age' we should read *gage*, so that he may be understood to refer to the *engagement* which he had entered into a few lines before 'We will die all three And I will prove that two of us are as good As I have given out him'—HENLEY '*Assum'd this age*' has a reference to the different appearance which Belarius now makes, in comparison with that when Cymbeline last saw him—VAUGHAN (p 545) The editors and critics, down to Dyce inclusively, all show by their punctuation and remarks that they mistake the drift of this speech It must be taken in conjunction with 'indeed a banished man,' and printed with this punctuation 'He it is, that hath Assumed this age indeed a banished man, I know not how a traitor' Meaning 'He it is that has indeed passed his days from youth into old age such as you see in banishment—but no traitor' [Dogmatism begets dogmatism It is not difficult to assert that Vaughan utterly misses the point of this speech Cymbeline's exclamation consists of a question ('What of Belarius?') and an assertion ('He is a banish'd Traitor') Belarius answers the one, and denies the other, by replying calmly, 'He it is that has reached this venerable age,' and then with more warmth repels the assertion, '*in very truth* a banish'd man, but what right have you to call him traitor?' Vaughan sadly mistakes the point, which is clear to every editor and critic, down to Dyce inclusively, by making 'indeed' qualify 'old age'—a point not in dispute, and omitting it as a concession to 'banishment' in order to make the denial of treachery more emphatic Vaughan's conclusions appear to be frequently hasty, and, once formed, he is colour-blind to every other view His notes are interesting and to be accepted with due consideration of his personal equation, which, indeed, is true of all notes.—ED ]

387. *all, so soone*] DOWDEN judiciously omits the comma, 'believing that "all so soon" is a single phrase.'

*Bel.* I am too blunt, and fawcy heere's my knee . 390  
 Ere I arise, I will preferre my Sonnes,  
 Then spare not the old Father. Mighty Sir,  
 These two young Gentlemen that call me Father,  
 And thinke they are my Sonnes, are none of mine,  
 They are the yssue of your Loynes, my Liege, 395  
 And blood of your begetting.

*Cym.* How? my Iffue

*Bel.* So fure as you, your Fathers I (old *Morgan*)  
 Am that *Belarius*, whom you sometime banish'd :  
 Your pleafure was my neere offence, my punishment 400  
 It selfe, and all my Treafon that I suffer'd,  
 Was all the harme I did These gentle Princes  
 (For fuch, and fo they are) thefe twenty yeares 403

391	<i>Ere</i> ] <i>E'er</i> Rowe 1	Glo Cam	<i>issue?</i> Rowe et cet
	<i>arise</i> ] <i>arise</i> Knt, Sta Ktly,	398	<i>you, your Fathers</i> ] <i>you, your</i>
Cam			<i>father's</i> Johns <i>you your father's</i>
	<i>Sonnes</i> ] <i>sons</i> , Cap et seq	Cap et seq	
392	<i>Then</i> ] Ff, +, Dyce, Glo Cam	400	<i>neere</i> ] <i>near</i> F <sub>2</sub> F <sub>4</sub> , +, Cap Varr.
	<i>Then</i> , Cap et cet	Mal	<i>mere</i> Tyrwhitt, Ran et seq
393.	<i>Father</i> ] <i>father</i> Pope, Han Glo	401	<i>and</i> ] <i>made</i> Vaun
Cam			<i>Treafon that</i> ] <i>treason that</i> Pope
394	<i>mine</i> ] <i>mine</i> , Theob Warb et	et seq	
seq			<i>suffer'd</i> ] <i>suffer'd</i> Knt, Coll
397	<i>How?</i> ] <i>How!</i> Cap et seq	Dyce, Sta Glo Cam Ktly	
	<i>Iffue</i> ] Ff <i>issue!</i> Dyce, Ktly,		

391 I will preferre my Sonnes] That is, advance, promote, as in Imogen's speech to Cloten, II, iii, 148

400 Your pleasure was my neere offence, etc.] JOHNSON I think the passage may better be read thus 'was my *dear* offence, my punishment Itself was all my treason, The offence that cost me so dear was only your Caprice My sufferings have been all my crime'—TYRWHITT (p 13) 'Neere' of the Folio plainly points out to us the true reading—*meere*, as the word was then spelt ['Mere' means, of course, in its derivate sense, *pure*, *only*, and is a happy emendation, but 'neere' is not without a meaning if transposed, 'neere my offence' And thus THISELTON (p 50) accepts it and paraphrases 'Your pleasure was almost my offence, my punishment was that offence itself' Transposition is so far from unusual in Shakespeare that it ought not to prove an insuperable objection—SCHMIDT (*Lex*, s v *Meere*, 1) holds that in the present line *mere* should be transposed and the passage read 'Your mere pleasure was my offence'—ED ]

403 (For such, and so they are)] VAUGHAN Were 'such' and 'so' mere equivalents, we could plausibly amend the pleonasm thus 'For such *in sooth* they are' The phrase may well mean, 'for they are princes both in princely qualities and in actual fact'

Haue I train'd vp ; thofe Arts they haue, as I  
 Could put into them. My breeding was (Sir) 405  
 As your Highneffe knowes Their Nurfe *Euriphule*  
 (Whom for the Theft I wedded) stole thefe Children  
 Vpon my Banifhment : I moou'd her too't,  
 Hauing recey'd the punifhment before  
 For that which I did then Beaten for Loyaltie, 410  
 Excited me to Treafon Their deere loffe,  
 The more of you 'twas felt, the more it fhap'd  
 Vnto my end of stealing them. But gracious Sir,  
 Heere are your Sonnes againe, and I muft loofe  
 Two of the sweet'ft Companions in the World 415  
 The benediction of thefe couering Heauens  
 Fall on their heads liks dew, for they are worthe  
 To in-lay Heauen with Starres. 418

404 *thofe Arts*] *such arts* Pope,+  
 405 *Could was*] One line (reading  
*them, and my*) Cap  
 405, 406 *Could* As] One line, Johns  
 et seq  
 405 *put into them*] *put 'em to Vaun*  
*My (Sir)]* *Sir, my breeding was,*  
 Pope, Theob Han Warb  
 406 *knowes*] *knowes*, F<sub>2</sub> *knows*,  
 F<sub>3</sub>F<sub>4</sub> *knows* Pope et seq  
 407 *Children*] *children* Johns  
 408 *Banifhment* I] *banishment* I  
 Johns  
*too't,*] F<sub>2</sub>F<sub>3</sub> *to't*, F<sub>4</sub>, Rowe,  
 Pope, Han Glo Ktly, Cam *to't*,  
 Theob et cet  
 409 *before*] Ff, Rowe, Pope, Theob

Han Warb Cam *before*, Johns et cet  
 410 *Beaten*] *Beatings* Han *beating*  
 Ktly  
*Loyaltie,*] *Loyalty*, Ff *loyalty*  
 Cap et seq  
 411 *Treafon*] Ff,+, Coll Ktly  
*treason* Cap et cet  
 413 *gracious*] Om Pope,+  
 414 *againe,*] *again* Ff et seq  
*loofe*] *lofe* F<sub>4</sub>  
 415 *World*] Ff,+, Coll Glo Cam  
*world* Cap et cet  
 417 *liks*] F<sub>2</sub>  
*dew,*] Ff, Rowe, Coll II, III.  
*dew!* Pope et cet  
 418 *in-lay*] *inlay* Cap. et seq  
*Heauen*] *Heavens* F<sub>4</sub>, Rowe

404 as] For instances of 'as' 'approaching the meaning of a relative pronoun,' see ABBOTT, § 280

407, 408 stole these Children Vpon my Banishment] It is strange that the period which JOHNSON put after 'Children' has not been followed —VAUGHAN, apparently not aware of it, recommends a colon, and remarks 'Clearly, Belarius instigated her as soon as he received his sentence of banishment, and because of it, and Euriphule did not steal before Belarius instigated her to do so The motive of Euriphule's theft was not the banishment of Belarius, but his bribe and instigation, while the motive of Belarius's instigation was his banishment'

410 Beaten for Loyaltie] ABBOTT (§ 413) That is, 'my having been beaten,' where 'the nominative is implied from the participial phrase'

415 sweet'st] For other examples of similar contraction, see ABBOTT, § 473

*Cym.* Thou weep'st, and speak'st :  
 The Service that you three haue done, is more 420  
 Vnlike, then thus thou tell'st I lost my Children,  
 If these be they, I know not how to with  
 A payre of worthier Sonnes.  
*Bel.* Be pleas'd awhile ,  
 This Gentleman, whom I call *Polidore*, 425  
 Most worthy Prince, as yours, is true *Gudernus* :  
 This Gentleman, my *Cadwall*, *Aruragus*.  
 Your yonger Princely Son, he Sir, was lapt  
 In a most curious Mantle, wrought by th'hand  
 Of his Queene Mother, which for more probation 430  
 I can with ease produce  
*Cym* *Gudernus* had  
 Vpon his necke a Mole, a fanguine Starre,  
 It was a marke of wonder.  
*Bel.* This is he, 435  
 Who hath vpon him still that naturall stampe .  
 It was wise Natures end, in the donation  
 To be his euidence now 438

419 *speak'st*] *speak'st* Johns et seq  
 421 *tell'st*] Ff, +, Coll Glo Cam  
*tell'st* Cap et cet  
*Children*,] Ff *children*—Rowe,  
 + *children*, Cap et seq  
 424 *awhile*,] *a while* Ff *a while*—  
 Rowe, + *a while* Cap et seq  
 426 *as yours*, is] *as your's is* Coll  
 428 *Son*,] Ff *son* Ktly *son*,  
 Rowe et cet  
*lapt*] *lapp'd* Mal

429 *ih'hand*] *the hand* Cap et seq  
 430 *Queene Mother*] *queen-mother*  
 Pope, +  
 433 *Starre*,] *star*, Theob Warb et  
 seq  
 435 *is he*,] Ff, Coll *is he*, Rowe et  
 cet  
 437 *end, donation*] Ff *end, dona-*  
*tion*, Rowe, + *end donation*, Han  
 Cap et seq

419-421 Thou weep'st . this thou tell'st] JOHNSON 'Thy tears give testimony to the sincerity of thy relation, and I have the less reason to be incredulous, because the actions you have done within my knowledge are more incredible than the story you relate' The King reasons very justly

433 a Mole, a sanguine Starre] The COWDEN-CLARKES Most poetically, as well as with a most subtle philosophical knowledge of Nature's workings in the matter of kindred and inherited distinctive marks, has Shakespeare in this play given to the prince brother an almost precisely similar personal badge-spot with the one which lies upon the snow of the princess sister's breast Imogen's 'mole, cinque-spotted like the crimson drops i' the bottom of a cowslip,' and Gudernus's 'mole, a sanguine star,' are twinned in beauty with a poet's imagination and a naturalist's truth



- Cym* Oh, what am I  
 A Mother to the byrth of three? Nere Mother  
 Reioyc'd deliuerance more Bleft, pray you be,  
 That after this strange starting from your Orbes,  
 You may reigne in them now. Oh *Imogen*,  
 Thou haft loft by this a Kingdome  
*Imo* No, my Lord  
 I haue got two Worlds by't. Oh my gentle Brothers,  
 Haue we thus met? Oh neuer say heereafter  
 But I am truest speaker You call'd me Brother  
 When I was but your Sister I you Brothers,  
 When we were so indeed  
*Cym.* Did you ere meete?  
*Arui.* I my good Lord.  
*Gui.* And at first meeting lou'd,

- 439 *Oh,*] *O,* Cap *O!* Coll  
*what am I?* *what am I?* Han  
 Walker, Cam *what, am I* Dyce, Glo  
 Coll iii  
 440 *three?* *three!* Theob Warb  
 Johns Walker  
*Nere*] *Ne're* F, *Ne'er* Rowe  
 441 *Reioyc'd*] *Rejoiced* at Ktly  
 conj  
*Bleft, pray you be,*] Ff, Glo Cam  
*Bless'd, pray you be,* Coll i, ii, Dyce,  
 Sta *blest, may you be,* Rowe et cet  
 (subs)  
 443. *now*] Ff, Rowe, Pope *now*  
 Johns Coll i, ii *now!* Theob et cet  
 444 *Thou haft*] *Thou'ast* or *Thou'st*  
 Pope, +  
 446 *I haue*] *I've* Pope, +, Dyce ii, iii  
*Brothers*] *brother* Var '03, '13,  
 '21 (misprint)  
 447 *heereafter*] Ff, Rowe, Pope, Han  
 Dyce, Sta Glo Cam *hereafter*, Theob  
 et cet  
 449 *Brothers,*] *Brother*, Ff, Rowe,  
 Pope, *brothers*, Theob Warb Johns  
 450 *we*] Ff, Rowe i *ye* Rowe ii, +,  
 Dyce ii, iii, Glo Cam *you* Cap et cet  
 451 *ere*] *e'er* Rowe  
 452 *I*] *Ay*, Rowe  
 453 *lou'd,*] *lov'd;* Theob et seq

440, 441 Nere Mother Reioyc'd deliuerance more] SCHMIDT (*Lex*, s v 2 trans 6) here defines 'rejoice' as 'to be joyful at,' but gives only one other example of a similar use - 'which I in sufferance will heartily rejoice'—*Hen V* II, ii, 159—ONIONS gives the same definition with the same two examples—ROLFE excellently obviates any forced meaning of 'rejoice' by considering 'deliuerance' as the subject and 'Mother' the object of the verb

442 starting from your Orbes] This is generally explained as a reference to the Ptolomaic system, wherein the Sun and seven planets moved in concentric spheres, to which Shakespeare several times refers, and this may be the explanation I incline to think, however, that 'orb' here means *rank*, *station*, coupled as it is with the assertion that the young princes are to return and again reign therein For reference to the Ptolomaic system, see *Ant & Cleop*, III, xiii, 175, *Mer. of Venice*, V, i, 74, *Mid N Dream*, II, i, 7, all of this edition, with notes thereon—ED

450 When we were so indeed] JOHNSON If the Folio be right, we must give this speech to Arviragus—WHITE Possibly Rowe erred in making the change [from 'we' to ye]

Continew'd so, vntill we thought he dyed.

*Corn.* By the Queenes Dramme she swallow'd. 455

*Cym* O rare instinct!

When shall I heare all through? This fierce abridgment,

Hath to it Circumstantiall branches, which

Distinction should be rich in Where? how lu'd you?

And when came you to serue our Romane Captiue? 460

How parted with your Brother? How first met them?

Why fled you from the Court? And whether these? 462

454 <i>he</i> ] <i>she</i> Han	460 <i>when</i> ] <i>whence</i> Johns (1771) ap
457 <i>fierce</i> ] <i>first</i> Ktly <i>forc'd</i> Coll	Cam
conj <i>brief</i> Bailey (1, 120)	461 <i>Brother</i> ] <i>brothers</i> Rowe II et
458 <i>to it</i> ] <i>to't</i> Han II	seq
459 <i>Where?</i> <i>you?</i> ] <i>Where, you,</i>	462 <i>And whether the?</i> ] <i>and whether?</i>
Knt	<i>These, Theob</i> et seq

456 O rare instinct] WALKER (*Crit*, III, 330) Cannot 'O'—*sæpius interpolatum*—be dispensed with here? At any rate, we must pronounce *instinct*. Thus IV, II, 229 'Tis wonder That an invisible instinct should frame them To Royalty Vnlearn'd' 2 *Hen IV* I, I, 85 'He that but fears the thing he would not know Hath by instinct, knowledge from others' eyes' Middleton and Rowley, *Changeling*, ed Dyce, vol IV, p 289, [V, II], 'O, but instinct is of a subtler strain!' And so Milton, *Par Lost*, x, 263 'By this new felt attraction and instinct' [It is strange that neither Walker nor his editor, Lettsom, noticed that, on the very passage quoted from this play, Malone's note states that 'the accent was laid on the second syllable of the word *instinct*'—ED]

457-459 This fierce abridgment. rich in] GERVINUS (II, 258, 4te Aufl.) Whatsoever might be regarded as somewhat capricious or arbitrary in the weaving of the outer circumstances of the plot is far counter-balanced by the inimitable dénouement in the last scene This found favour in even Dr Johnson's eyes It is so rich in its abridgement that verily the Poet seems to be praising himself for it in these lines

457 *fierce*] JOHNSON 'Fierce' is *vehement, rapid*

459 Distinction should be rich in] STEEVENS That is, which ought to be rendered distinct by a liberal amplitude of narrative

462 And whether these? Here we have an example of THEOBALD's clear vision in emendation, for which not one syllable of commendation did he receive from his successors who profited by it His note is as follows 'The King is asking his Daughter how she lived since her elopment from the Court, when she entered herself in Lucius's service, how she met her brothers, or parted from them, why she fled from the Court and to what place, and having enumerated so many particulars, he stops short, and cries, "All these circumstances, and the motives of Belarius, Guiderius, and Arviragus to the battle, together with a number more of occurrences by the bye, I want to be resolved in"' If Steevens had printed this note in full in the *Variorum* of 1778, MONCK MASON would have been spared the trouble of informing us (p 377) who the 'three were whose "motives" led them "to the battle"'—ED

And your three motues to the Battaile? with 463  
 I know not how much more should be demanded,  
 And all the other by-dependances 465  
 From chance to chance? But nor the Time, nor Place  
 Will ferue our long Interrogatories. See,  
*Posthumus* Anchors vpon *Imogen*,  
 And she (like harmlesse Lightning) throwes her eye  
 On him. her Brothers, Me her Master hitting 470  
 Each obiect with a Ioy: the Counter-change  
 Is feuerally in all. Let's quit this ground,  
 And smoake the Temple with our Sacrifices.  
 Thou art my Brother, so wee'l hold thee euer.  
*Imo.* You are my Father too. and did releuee me: 475  
 To see this gracious seafon  
*Cym.* All ore-joy'd  
 Saue thefe in bonds, let them be ioyfull too, 478

463 *Battaile?* F<sub>2</sub> *Battle*, F<sub>3</sub>F<sub>4</sub>,  
 Rowe *battle?* Pope *battel*, or *battle*,  
 Theob et seq

464 *more should*] *more, should* Theob  
 et seq  
*demanded,*] *demanded*, Theob  
 et seq.

465 *by-dependances*] F<sub>2</sub>F<sub>3</sub>, Rowe i, +,  
 Cam *by dependances* F<sub>4</sub>, Rowe ii *by-*  
*dependencies* Coll Dyce, Sta Glo  
*by-dependances* Cap et cet

466 *chance?*] *chance* Theob et seq  
*But nor*] *But not* F<sub>3</sub>F<sub>4</sub>, +

467 *our*] Om Pope, +, Cap  
*Interrogatories*] Ff, +, Var '78,  
 Ran. Ktly *inter-rogatories* Cap *in-*  
*tergatories* Var '85, Mal Steev Varr  
 Knt *inier'gatories* Coll Dyce, Sta  
 Glo

470 *On him her Brothers, Me*] *on*  
*him, her brothers, me*, Rowe et seq

*Master*] *master*, Rowe, Knt,  
 Coll Dyce ii, iii, Sta Glo Cam  
*master*, Pope et cet

471 *Ioy*] *joy* Pope, +

472 *Let's quit*] *Let's quite* F<sub>2</sub>

474 [To *Belarius* Rowe

*Brother,*] *brother*, Theob et seq  
 475 *Father too,*] Pope, +, Glo.  
*Molher too*, Ff, Rowe *father too*, Cap  
 et cet

*me*] *me*, Rowe ii et seq.

476 *seafon*] *season*! F<sub>4</sub>, Rowe, Pope,  
 Theob Warb Johns

477 *joy'd*] Ff, Rowe, Ktly *joy'd*,  
 Pope et cet

478 *bonds,*] Ff, Rowe *bonds*! Ktly  
*bonds*, Pope et cet

465 *by-dependances*] DOWDEN Our word 'side-issues' comes near the  
 meaning

467 *Interrogatories*] TYRWHITT remarks that certain editors [see *Text*  
*Notes*] have unnecessarily omitted 'our' in this line, inasmuch as 'interrogatory' is  
 used by Shakespeare as a word of five syllables, see *Mer of Ven*, 'And charge us  
 there upon intergatories' V, i, 325, again, two lines after 'Let it be so, the first  
 intergatory,' etc, where the First and Second Quartos spell it 'intergatories' Again,  
 in *All's Well*, 'let me answer to the particular of the intergatories,' IV, iii, 207  
 This spelling has been adopted by those editors who retain 'our' See *Text Notes*

471, 472 the Counter-change Is seuerally in all] DEIGHTON That is,  
 each reciprocates the other's joy

For they shall taste our Comfort

*Imo* My good Master, I will yet do you service. 480

*Luc.* Happy be you

*Cym* The forlorne Souldier, that no Nobly fought  
He would haue well becom'd this place, and grac'd  
The thankings of a King.

*Pofl.* I am Sir 485

The Souldier that did company these three

In poore befeeming 'twas a fitment for

The purpose I then follow'd. That I was he,

Speake *Iachimo*, I had you downe, and might

Haue made you finish 490

*Iach.* I am downe againe

But now my heauie Conscience sinkes my knee, 492

480 <i>My good Master</i> ] Closing line	<i>I am, sir, he</i> Vaun	<i>I am, sir</i> King
479, Pope et seq	Anon ap Cam Huds	
481 <i>you</i> ] <i>you!</i> Pope et seq	488 <i>follow'd</i> ] Ff, +, Coll Dyce, Glo	
482 <i>no</i> ] <i>so</i> Ff	Cam <i>follow'd</i> Cap et cet	
483 <i>becom'd</i> ] <i>become</i> Warb Johns	489 <i>Iachimo,</i> ] <i>Jackimo,</i> Cap et	
Coll	seq	
485 <i>I am Sir</i> ] F <sub>2</sub> 'Tis <i>I am, sir,</i>	490 <i>you finish</i> ] <i>your finish</i> Ff, Rowe,	
Pope, Theob Han Warb <i>I am, great</i>	Theob Warb	
<i>Sir, Ktly I am, Sir, F<sub>3</sub>F<sub>4</sub> et cet</i>	492 [Kneels Theob	

482 *forlorne Souldier*] DOWDEN I think this means lost, not to be found, but it is also used (as in 'forlorn hope') of soldiers who dared utmost peril [The stage direction at the opening of the Second Scene of the present Act reads 'Enter Leonatus Posthumus following like a poore Souldier' Does not 'poor' here refer to the garb, indicating that Posthumus was *meanly dressed*? Is it not to this mean attire that the King refers when he used 'forlorn'? That Posthumus so understood the reference is, I think, clear by his direct response to it in his answer 'I am,' he says, 'the soldier . . . in poor befeeming' Hence, as it seems to me, in 'poor befeeming,' or in poor appearance, we may probably find the meaning of 'forlorn'—Ed]

483 *becom'd*] For other examples of 'irregular participial formations,' see ABBOTT, § 344

485 *I am Sir*] The *Text Notes* reveal the struggles of editors to supply a gap in the metre, which the pause between two speeches renders needless—Ed

487 *a fitment*] According to Bartlett's *Concordance* this word is used—I'll not say by Shakespeare—in only one other place in the Third Folio It occurs in *Pericles*, IV, iii, 6, in the sense of what is befitting, which is, possibly, the exact sense of the present passage, where Posthumus's forlorn or poor befeeming befitted his purpose—Ed

490 *finish*] That is, *die* See 'Were present when she finish'd,' line 47 of this scene

492 *sinkes my knee*] Lest we should fail to comprehend the meaning of

As then your foice did Take that life, befeech you 493  
Which I so often owe but your Ring first,  
And heere the Bracelet of the trueest Princesse 495  
That euer swore her Faith.

*Poff* Kneele not to me.

The powre that I haue on you, is to spare you :  
The malice towards you, to forgiue you. Liue  
And deale with others better. 500

*Cym.* Nobly doom'd

Wee'l learne our Freeneffe of a Sonne-in-Law :  
Pardon's the word to all

*Ariu.* You holpe vs Sir,

As you did meane indeed to be our Brother, 505  
Ioy'd are we, that you are.

*Poff* Your Seruant Princes Good my Lord of Rome  
Call forth your Sooth-sayer As I slept, me thought  
Great Iupiter vpon his Eagle back'd 509

493 *befeech*] 'beseech Theob u, +,  
Varr Mal Steev Varr Knt, Ktly

494 *firſt*] *first*, Theob Warb et  
seq

495 *the Bracelet*] *your bracelet* F<sub>3</sub>F<sub>4</sub>,  
Rowe, Pope, Han

499 *forgiue you*] Ff, Coll *forgiue*  
you Cap et cet

500 *better*] *better!* Theob Warb  
Johns

501 *doom'd*] *doom'd* Coll *doom'd!*  
Dyce, Glo Cam

504 *holpe*] F<sub>2</sub> *help'd* Pope, +.  
*holp* F<sub>3</sub>F<sub>4</sub> et cet

[To Pos Cap

505 *Brother*] *brother*, Theob et seq

507-543 *Good Well*] In margin,  
Pope, Han

509 *Eagle back'd*] *eagle back* Var '03,  
'13, '21

these dark and enigmatic words THEOBALD thoughtfully and benignantly added a stage direction, 'kneels,' and has been followed, I think, by every succeeding editor. CAPELL is even more considerate. When Iachimo says 'but your Ring first,' Capell inserts a double dagger to make us understand that the ring is here presented, and when Iachimo continues, 'and here the Bracelet,' the editor, unwearied in kindness, inserts another set of daggers. A mother's devotion during our infant hours in running to catch us when we fell and kissing the place to make it well, is as nothing to this fostering care of Shakespearian editors over our tottering dramatic steps—Ed

505 *As you did meane*] That is, *as if* See line 215, above, or ABBOTT, § 107

509 *vpon his Eagle back'd*] In reference to what is possibly a misprint, 'eagle back,' in the last three Variorums, Collier remarks that if it were intentional it should have been printed 'eagle's back'—WALKER (*Crit.*, III, 33): Would *eagle-back* be according to the laws of Elizabethan grammar? *Horse-back* was *horse'-back*, *King John*, II, 1, 289 'Samt George Sits on his horse' back at mine hostess' door' 1 *Hen IV*: II, iv, 268 'this horse'-back-breaker.'

Which we call *Mollis Aer*, and *Mollis Aer* 530  
 We terme it *Mulier*, which *Mulier* I diuine  
 Is this most constant Wife, who euen now  
 Answering the Letter of the Oracle,  
 Vnknowne to you vnfought, were clipt about  
 With this most tender Aire 535  
*Cym.* This hath some seeming  
*Sooth.* The lofty Cedar, Royall *Cymbeline*  
 Personates thee. And thy lopt Branches, point  
 Thy two Sonnes forth. who by *Belarius* stolne 539

532 *thus*] Ff *thy* Cap Dyce u, Wh  
 1, Vaun *hus* Hertzberg conj  
 532 *Wife*] Ff, Rowe, Pope, Han  
*wife*, Theob et seq

532 [To Pos Cap  
 534 *to you*] Ff *you*, Rowe et seq  
*were*] uert Vaun Thyselton

tion 'to a woman or a girl' 'all princely graces, That mould up such a mighty piece as this is' [Queen Elizabeth]—*Hen VIII* V, v, 26—ED

531 We terme it *Mulier*] According to HERTZBERG the derivation of *mulier* from *mollis* is due to Varro, Cicero's friend, as is found in Tertullian (de Vel Virg, 204). It is found later in Lactantius, according to Dr W ALDIS WRIGHT (*N & Q*, VII, u, 85, 1886), in the following passage 'Item *mulier*, ut Varro interpretatur, a mollitie est dicta, immutata et detracta littera, velut mollis'—*De opificio Dei*, c xii About three hundred years later (Circa A D 620) the same derivation, in nearly the same words, and attributed to Varro, occurs in the *Origines* of Isidore, as was pointed out by S SINGLETON (*N & Q*, II, u, 163, 1857) The derivation of *mulier* from the comparative *mollior*, of *mollis*, is now accepted as the true one The first appearance of *Mollis Aer* in English air finishes the quest F C BRKBECK TERRY (*N & Q*, VII, iv, 105, 1887) pointed out, in Caxton's *Game of the Chesse*, the first book printed in England, about 1474-75, the following passage 'For the Women ben lykenede unto softe waxe or softe ayer, and therefore she is callyd *Mulier* whiche is as moche to say in latyn as mollis aer and in englyssh softe ayer'—*The fyfthe chapure of the thyrd book* (Facsimile of V Figgins, 1853) In the meantime, Dr WRIGHT points out that in *A World of Wonders*, written in Latine by Henrie Stephen, London, 1607, the following is to be found 'If any shall reply and say, that the ancient Latinists neuer me'tioned these etymologies, I answer that they had as good dextertie in givng Etymologies of ancient latin words witness the notation of *Mulier, quasi mollis aer*' Another example, proving its geographical distribution, is given by E SCHMIDT (*Hist Monatsblätter*, Posen, Feb, 1902, p 28) 'It appears,' he observes, 'that half a century before *Cymbeline* was written, this somewhat rare derivation occurs in a communication from the Starost Andreas von Koszezielec to the city of Dantzic, in 1555 From this writing we learn that the daughter of a Burgher, one Stanislaus Papuga, had been put in prison for some offence not specifically mentioned The Starost petitions the City authorities to set the damsel free out of regard, on the one hand, for the father's anguish, and, on the other, that a woman is fashioned as delicately as the air "videant Dominationes Vestre huius sexus labilem naturam, ut merito natura mulier dicitur quasi mollis [sic] aer"—ED.

For many yeares thought dead, are now reuiu'd 540  
 To the Maiefticke Cedar ioyn'd, whose Iſſue  
 Promiſes Britaine, Peace and Plenty

*Cym.* Well,

My Peace we will begin . And *Caus Lucius*,  
 Although the Victor, we ſubmit to *Cæſar*, 545  
 And to the Romane Empire , promiſing  
 To pay our wonted Tribute, from the which  
 We were diſſwaded by our wicked Queene,  
 Whom heauens in Iuſtice both on her, and hers,  
 Hauē laid moſt heauy hand. 550

*Sooth.* The fingers of the Powres aboue, do tune  
 The harmony of this Peace the Viſion  
 Which I made knowne to *Lucius* ere the ſtroke 553

543 *Well*,] Ff, Om Pope, + *Well*,  
 Glo Cam

544 *My*] *By* Han Cap Ran  
*begin*] *begin*, Theob Warb  
*begin* Coll Wh Glo Cam

546 *Empire*,] *empire*, Johns

547 *Tribute*,] *tribute*, Var '73

548 *Queene*,] Ff, Rowe, Pope, Han  
*Queen*, Theob Warb et seq

549, 550 *Whom Hauē*] *On whom*  
*heav'n's juſtice Hath* Pope, +, Cap  
 Varr Ran

549 *both hers*,] (*both hers*) Pope,  
 Theob Han Warb Cap Varr Mal  
 Ran Steev Varr Knt, Sing

550 *hand*] *hand on* Ktly

552 *Peace*] *peace* Cap Var '73 et  
 seq

544 *My Peace we will begin*] JOHNSON I think it better to read '*By peace*,' etc—MASON (p 337) I have no doubt but Johnson is right The sooth-sayer says that the label promised to Britain '*peace and plenty*,' to which Cymbeline replies '*We will begin with peace*, to fulfil the prophecy'—COLLIER (ed 11) There seems to be no other material objection to Johnson's amendment that the change is not required Cymbeline may mean by '*My peace*' the peace which was to begin during his reign, he therefore adds that, for the sake of peace, he will submit to Cæsar, and pay '*the wonted tribute*'

545 *we submit to Cæsar*, etc] BOAS (p 577) So quixotic a surrender of the fruits of a hard-fought campaign is a fitting close to a work whose fantastic remoteness from ordinary experience gives it much of its peculiar charm,—a charm which is ill-served by the criticism that seeks in this dramatic romance the same profound significance as in the Tragedies or Historical Plays

549, 550 *Whom heauens . . on her, and hers, Hauē laid most heauy hand*] It is, as we all know, common in Shakespeare to omit, in relative sentences, the preposition belonging to a verb. The old Shepherd in *The Winter Tale* says '*To die upon the bed my father died*,' IV, iv, 508 Beatrice, in *Much Ado*, says '*let me go with that I came*,' V, ii, 45—MALONE, in the *Var* 1821, gives many instances, and see ABBOTT, § 394 In the present line we have both '*on her*' and '*hers*,' where the '*on*' seems sufficiently to suggest the government of '*whom*'—ED

Of yet this scarfe-cold-Battaile, at this instant  
 Is full accomplish'd For the Romaine Eagle 555  
 From South to West, on wing soaring aloft  
 Lessen'd her selfe, and in the Beames o'th'Sun  
 So vanish'd; which fore-shew'd our Princely Eagle  
 Th'Imperiall *Cæsar*, should againe vnite  
 His Fauour, with the Radiant *Cymbeline*, 560  
 Which shines heere in the West  
*Cym.* Laud we the Gods,  
 And let our crooked Smokes climbe to their Nostrils  
 From our blest Altars Publish we this Peace  
 To all our Subiects Set we forward · Let 565  
 A Roman, and a Brittiſh Enſigne waue  
 Friendly together . ſo through *Luds-Towne* march,  
 And in the Temple of great Iupiter  
 Our Peace wee'l ratifie : Seale it with Feaſts.  
 Set on there Neuer was a Warre did ceaſe 570  
 (Ere bloodie hands were waſh'd) with ſuch a Peace.

*Exeunt*

## FINIS.

573

554 *yet this*] F<sub>2</sub>, Wh 1 *this yet* F<sub>3</sub>F<sub>4</sub>  
 et seq

*[scarfe-cold-Battaile]* Ff (subs)  
*scarce cold battle* Johns *scarce-cold*  
*Battel* (or *battle*) Rowe et seq

555 *accompliſh'd*] *accompliſh'd* Cap  
 et seq

*Romaine*] *Roman* F<sub>3</sub>F<sub>4</sub>

557 *o'th'*] *oth'* F<sub>2</sub> *o'the* Cap et seq

559 *Th'*] Ff, +, Coll Dyce, u, iii  
*The* Cap et cet

562 *Gods!*] *Gods!* Theob + *gods*,  
 Rowe et cet

564 *Altars*] Ff, Rowe, Pope, Coll  
 Dyce, Glo Cam *altars!* Theob et  
 cet

567 *Luds-Towne*] F<sub>2</sub> *Lud's-Town*  
 F<sub>3</sub> *Lud's Town* F<sub>4</sub>

*march,*] F<sub>3</sub>F<sub>4</sub>, Johns Coll  
*march,* F<sub>2</sub> *march* Pope, Han  
*march* Theob\* et cet

569 *ratifie*] *ratifie* F<sub>3</sub>F<sub>4</sub>, +

570 *on!* *on,* Theob Warb Johns

570 *there*] *there!* Coll Dyce, Sta  
 Glo Cam *there* Ktly

572 *Exeunt*] *Exeunt omnes* Rowe

554 *yet this*] WHITE (ed 1) The reading of the First Folio is in accordance with the usage of Shakespeare's time [In his ed ii White abandoned 'the usage of Shakespeare's time,' and reads 'this yet' Presumably by advice of his washer-woman, to whom, in difficult passages, as he states in his *Preface*, p xii, he resorted]

567 *Luds-Towne*] See III, i, 39

572 *Exeunt*] LADY MARTIN (p 220) You know how I said that I never could leave my characters when the scene closed in upon them, but always dreamed them over in my mind until their end. So it was with Imogen Her sufferings are over.



## [572 Exeunt]

pride in her,—the love made doubly tender by remembrance of all that he has caused her to suffer. The husband—ah, what can measure his penitence, his self-abasement! That he had dared to doubt her purity, her honour,—he who had known her inmost thoughts from childhood! But Imogen—can she think of him as before? Yes! She is truly named the ‘divine Imogen’, at least, she has so much of the divine ‘quality of mercy’ in her that she can blot from her memory all his doubts, all his want of faith, as if they had never been. Her love is infinite—‘beyond beyond’! Hers is not a nature to do things by halves. She has forgotten as well as forgiven. But can Posthumus forgive himself? No! I believe, never. The more angel she proves herself in her loving self-forgetfulness, the blacker his temporary delusion will look in his own eyes. Imogen may surmise at times the thorns which prick his conscience so sharply. Then she will quietly double the tender ways in which she delights to show her love and pride in him. But no spoken words will tell of this heart-secret between them. In her brothers Imogen has none but sweet and happy memories. These ‘two worlds’ are an immense and unlooked-for gain to her life, they fill it with new thoughts, new sympathies. She has their future to look forward to, their present to help. One can see how their unsophisticated natures will go forth to her, how the tender memory of the ‘rare boy’ Fidele will give an added charm to the grace and attractiveness of the sweet sister-tie, how, in their quiet hours with her, they will repeat the incidents of the cave-life. Imogen will never tell them the whole of her sorrow there. She fears they would not forgive Posthumus. We can suppose, too, how, in this so new life to them, the young princes would be for ever seeking this sweet councillor to guide them in the usages and customs of the Court life, all so strange to them. Men will ask from women what they would be shy of asking from one another. Think of the pleasant banterings there would be at times between them! How amused Imogen would be at their mistakes in the Court etiquette! How often, laughingly, she would have to put them right, and how all these things would draw them nearer to each other! Then, too, the old soldier Belarius,—the tried retainer and friend, Pisaniol! What a group of loving hearts about the happy princess! Caius Lucius also, in Rome, carrying in his memory tender thoughts of his once ‘kind duteous’ page Fidele, together with the admiring respect he feels for the noble Imogen, Princess of Britain. And Iachmo! The time is to come when his repentance will flow from a still deeper source. While at the Court of Britain he could not fail to hear all the misery he had wrought upon the noble lovers. With his own ears he heard the despair of Posthumus on learning the truth—his agony, his self-accusations—at the thought that he had taken away the life of the maligned princess. But even bitterer pangs of remorse than he then felt will assail Iachmo and never leave him,—for we find he is capable of feeling them,—when he learns that, before very long, the young noble life is quenched through the suffering and bitter trials which his treachery had brought upon it. For quenched, I believe, it is. Happiness hides for a time injuries which are past healing. The blow which was inflicted by the first sentence in that cruel letter went to the heart with a too fatal force. Then followed, on this crushing blow, the wandering, hopeless days and nights, without shelter, without food, even up to the point of famine. Was this delicately nurtured creature one to go through her terrible ordeal unscathed? We see that when food and shelter came, they came too late. The heart-sickness was upon her. ‘I am sick still—heart-sick.’ Upon this follows the fearful sight of,

## [572 Exeunt]

as she supposes, her husband's headless body Well may she say that she is 'nothing, or if not, nothing to be were better' When happiness, even such as she had never known before, comes to her, it comes, like the food and shelter,—too late Tremblingly, gradually, and oh, how reluctantly! the hearts to whom that life is so precious will see the sweet smile which greets them grow fainter, will hear the loved voice grow feebler! The wise physician Cornelius will tax his utmost skill, but he will find the hurt too deep for mortal leech-craft to heal The 'piece of tender air' very gently, but very surely, will fade out like an exhalation of the dawn Her loved ones will watch it with straining eyes until it 'Melts from The smallness of a gnat to air, and then Will turn their eyes and weep' And when, as the years go by, their grief grows calm, that lovely soul will be to them 'Like a star Beaconing from the abodes where the Immortals are', inspiring to worthy lives, and sustaining them with the hope that where she is, they may, in God's good time, become fit to be Something of this the 'divine Imogen' is to us also Is it not so? This was my vision of Imogen when I acted her, this is my vision of her still



## APPENDIX



## APPENDIX

### DATE OF COMPOSITION

THE earliest attempt to determine the dates of Shakespeare's Plays was made by MALONE in the *Variorum* of 1778, vol 1, p 320. In a list of the Plays there given chronologically, beginning with *Titus Andronicus*, in 1589, and ending with *Twelfth Night*, in 1614, *Cymbeline* is placed the thirty-first, and dated 1604. '*Cymbeline*,' says Malone, 'was not entered on the Stationers' books, nor reprinted, until 1623. It stands the last in the earliest Folio edition, but nothing can be collected from thence, for the Folio editors manifestly paid no attention to chronological arrangement. Not containing any intrinsic evidence by which its date might be ascertained, it is attributed to this year [1604] chiefly because there is no proof that any other play was written by Shakespeare in 1604. And as in the course of somewhat more than twenty years he produced, according to some, forty-three, in the opinion of others, thirty-five, dramas, we may presume he was not idle during any one year of that time. This play was perhaps alluded to in an old comedy called *The Return from Parnassus*. "Frame as well we might  
" " Stories of love . Or make some sire acknowledge his lost sonne,\*  
" " Found when the weary act was almost done " [Prologue, lines 71, 72, ed Macray]. If the author of this piece had *Cymbeline* in contemplation, it must have been more ancient than it is here supposed, for from several passages in *The Return from Parnassus* that comedy appears to have been written before the death of Queen Elizabeth, which happened on the 24th of March, 1603 †. Mr Steevens has observed that there is a passage in Beaumont and Fletcher's *Philaster* which bears a strong resemblance to a speech of Iachimo in *Cymbeline* [See V, ii, 9-13]. In *Philaster*, Philaster says, "I am hurt, The gods take part  
" " against me, could this boor Have held me thus else?" [IV, iii, ad fin, ed Dyce]. *Philaster* is supposed to have appeared on the stage about 1609, being mentioned by John Davies of Hereford in his *Epigrams*, which have no date, but were printed, according to Oldys, in or about that year. For this assertion by Oldys, Malone gives, in a foot-note, as his authority '*Additions to Langbaine's Account of the Dramatic Poets* MS'. DYCE gives Oldys's MS note in full-*Philaster* [Written abt the year 1610. See Davis, his *Scourge of Folly*, an epigram on it']

In the next *Variorum*, 1785, Malone repeats the date of *Cymbeline* as 1604, but places the play as the twenty-sixth in chronological order, and repeats the same comment just given.

In Malone's *Own Edition*, 1790, the date is changed to 1605, and its number is advanced to twenty-seventh, and it is placed between *Lear* and *Macbeth*. In his

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\* 'In the last Act of *Cymbeline* two sons are found. But the author might have written "son" on account of the rhythm.'

† *The Return from Parnassus* is now known to have been performed in 1597. See p viii, ed. Macray.

comments on the play itself Malone expresses his belief that Shakespeare having found the name 'Leonatus' in the *Arcadia* while writing *King Lear*, the name 'adhered to his memory, and he has made it the name of one of the characters in *Cymbeline*. The story of *Lear* lies near to that of *Cymbeline* in Holinshed's *Chronicle*; and some account of Duncan and Macbeth is given incidentally in a subsequent page, not very distant from that part of the volume which is allotted to the history of those British Kings. In Holinshed's *Scottish Chronicle* we find 'a story of one Hay, a husbandman, who, with his two sons, placed himself athwart a lane, and by this means stayed his flying countrymen, which turned the battle against the Danes. This circumstance [which Shakespeare used in the Fifth Act of *Cymbeline*], connected with [the name Leonatus from the *Arcadia*], renders it probable that the three plays of *Lear*, *Cymbeline*, and *Macbeth* were written in the same period of time, and in the order in which I have placed them. In *Cymbeline* mention is made of Cæsar's immeasurable ambition and Cleopatra's sailing on the Cydnus, from which, and other circumstances, I think it probable that about this time Shakespeare perused the lives of Cæsar, Brutus, and Mark Antony.'

In the *Variorum* editions of 1803 and 1813 Malone continued to give *Cymbeline* the same date, 1605, and the same numerical position, the twenty-seventh, between *Lear* and *Macbeth*, together with the same comments

DRAKE (II, 466) in all respects follows Malone, without discussion

In the *Variorum* of 1821, however, Malone changed its date to 1609, and changed its position in the list from the twenty-seventh to the thirtieth, and placed it between *Anthony and Cleopatra*, 1608, and *Coriolanus*, 1610. The only change in his comments is that of substituting 1609 for '1605', all the rest remains the same, even to the oversight of repeating that he had placed it between *Lear* and *Macbeth*. He added, however, a solitary paragraph: 'The versification of this play bears, I think, a much greater resemblance to that of *The Winter's Tale* and *The Tempest* than to any of our Author's earlier plays.'

Thus far we have traced the date only as it was computed by Malone, who was, in fact, the only editor who had paid any attention to the question. In 1799, however, there came a critic to the front, GEORGE CHALMERS, who, from external and internal evidence, greatly altered Malone's list. In the order of composition, Chalmers (*Supplemental Apology*, etc., p. 419) placed *Cymbeline* the twenty-seventh, and between *Lear* and *Macbeth* (herein following Malone's earlier arrangement), but attributed its composition to the year 1606. To this date he was led by what he deemed to be a piece of internal evidence, as follows: 'In Act II, Sc. 1, [line 13], Cloten complains of a jackanapes, "who took him up for swearing." This is a slight stroke at the statute, for "restraining the abuses of the players," by imposing penalties on such dramatists as profanely used the name of God in any play or interlude. Shakespeare aimed many a stroke at the correcting hand of the players' abuses, although he was, at the same time, deriving benefits from it, but he cuts delicately with a razor, and never, like Ben Jonson, with a cleaver. By putting his complaint into the mouth of such a prince as Cloten our Poet shows his usual skill in the knowledge of mankind, and gives an additional specimen of his discrimination of character. This reforming statute commenced its operations on the players from the end of the session, on the 27th of May, 1606.' And, consequently, *Cymbeline* was written while the yoke still sat uneasy

'on their necks, in 1606' Another piece of internal evidence Chalmers found in Belarius's use of that puzzling word 'Babe,' III, iii, 27 (see the notes thereon), which he transformed into the Scotch coin, now generally spelled *baubee* 'This was a sly stroke at the Scots coin, which King James had regulated by proclamation'

At three periods of his life COLERIDGE 'attempted' (his own word) a Classification of Shakespeare's Plays A comparison of these different classifications would prove highly interesting, but hardly germane here, where we are solely concerned with the date of *Cymbeline* Such a comparison would be a study of Coleridge's mind rather than of Shakespeare's It is, perhaps, worth while, however, to note how Coleridge shifted the position of *Cymbeline*, as regards priority of composition In his list, attempted in 1802 (p 246), this play is the very last, with *The Winter's Tale*, *The Tempest*, and *Othello* as its immediate predecessors In the last of 1811-12 (p 59) it appears among the 'Mature Plays,' thus *Mer of Ven*, *Tro & Cress*, *Cymbeline*, *Macbeth*, *Lear*, *Hamlet*, *Othello*, *Tempest*, and *The Winter's Tale* In the classification attempted in 1819 (p 249) Coleridge says, 'I think Shakespeare's earliest dramatic attempt,—perhaps even prior in conception to the *Venus and Adonis*, and planned before he left Stratford,—was *Love's Labour's Lost* Shortly afterwards I suppose *Pericles* and certain scenes in *Jeronymo* to have been produced, and in the same epoch I place *The Winter's Tale* and *Cymbeline*, differing from *Pericles* by the entire *rifacimento* of it, when Shakespeare's celebrity as a poet, and his interest, no less than his influence as a manager, enabled him to bring forward the laid-by labours of his youth The example of *Titus Andronicus*, which, as well as *Jeronymo*, was most popular in Shakespeare's first epoch, had led the young dramatist to the lawless mixture of dates and manners'

In 1836 COLLIER published (*New Particulars*, etc) extracts from a MS (*Ashm MS*, 208, art x, leaf 200, Bodleian Lib) bearing the following title 'The Book of Plaies and Notes thereof, per Formans, for common Pollicie' 'These notes,' says Collier, 'were by Dr Simon Forman, the celebrated physician and astrologer, who lived in Lambeth, in the same parish in which Elias Ashmole afterwards resided Forman was implicated in the murder of Sir Thomas Overbury, but he died in 1611, before the trial, the register of his burial in Lambeth churchyard being dated on the 12th of September in that year The last date in his "Book of Plays" is the 15th of May, 1611, so that he was a frequenter of the theatres until a short period before his sudden decease in a boat on the Thames He was notorious long before his connection with Lady Essex, and excited a vast deal of jealousy on the part of the regular medical practitioners of London by giving unlicensed advice to the sick, as well as by casting nativites, but he was at length able to procure a degree from Cambridge The words "for common policy" in the title of Forman's "Notes" mean that he made these remarks upon plays he saw represented, because they afforded him a useful lesson of prudence or "policy" for the "common" affairs of life I do not understand how it happens that the dates of his "Notes" are so irregular, but he begins with the 30th of April, 1611, and goes on to the 15th of May, in the same year, and ends with the 20th of April, 1610 The heading to Forman's account of 'The Winter's Tale' states that it was 'at the glob 1611 the 15 of Maye' Forman does not state at what date nor where he saw *Cymbeline*, but, as Collier says, 'it must have been about the same time,' and had it not been at the same theatre Forman would probably have



mentioned it. The 'note' from the diary, which is here given, is copied from the facsimile by Halliwell, facing p. 416 of his *Introduction* to the present play. His modernised version of this facsimile, Collier's also, and that of the *New Shakespeare Soc.* (*Trans.*, 1875-76, p. 417) supply a punctuation which is lacking in Forman's MS.

'Of Cymbalin king of England

'Remember also the storri of Cymbalin king of England in Lucius tyme, howe  
'Lucius cam from octavius cesar for Tribut and being demed after sent Lucius  
'with a greate Arme of Souldiars who landed at milford hauen, and After wer  
'vanquished by Cymbalin and Lucius taken prisoner and all by means of 3 outlawes  
'of the w'h 2 of them were the sonns of Cymbalin stolen from him when they were  
'but 2 yers old by an old man whom Cymbalin banished and he kept them as  
'his own sonns 20 yers wt him in Acave And howe of [*sic*] of them slewe Clotan that  
'was the quens sonn gonge to milford hauen to sek the loue of Innogen kinge  
'daughter whom he had banished also for lounge his daughter and howe the  
'Italian that cam from her loue convoied him selfe into ACheste and said yt was a  
'chest of plate sent from her loue & others to be p'sented to the kinge And in  
'the depest of the night she being aslepe he opened the cheste, & cam forth of yt  
'And vewed her in her bed and the markes of her body & toke awai her braslet  
'& after Accused her of adultery to her loue &c And in thend howe he came wt  
'the Romans into England & was taken prisoner and after Reueled to Innogen  
'who had turned her self into man apparrell & fled to mete her loue at milford  
'hauen, & chanced to fall on the Caue in the wode wher her 2 brothers were &  
'howe by eating a sleping Dram they thought she had bin deed & laid her in the  
'wode, & the body of cloten by her in her lous apparrell that he left behind him,  
'& howe she was found by lucous, &c'

For full particulars of the life of Dr Simon Forman, with its violent vicissitudes from surfeting to starvation, and 'abyssmal inversions of the centre of gravity,' to borrow a vigorous phrase of Carlyle, see article in *D N B*, by Sir Sidney Lee.

Although Forman's 'Notes' do not yield an exact date, yet what they do give is so far fixed that it proves an excellent anchor to control and steady the wavering fluctuations which helplessly drift about the dates of a majority of Shakespeare's plays, and they cannot be but a soothing comfort to those betossed souls who deem the Date of Composition of prime importance. Five years either way is a margin adequately satisfactory to those readers whose interest centres solely in the plays themselves, and not in their external accidents. Forman's year, 1610 or 1611, is a barrier this side of which there cannot be a date for the composition of *Cymbeline*, but all the years from the day when young Shakespeare first came up to London down to this barrier are as free as air to the chronologers. When Coleridge hinted that *Cymbeline* might belong to Shakespeare's very earliest year he cast a seed which in the fullness of time was destined to germinate. It fell in KNIGHT's path, and straightway, in fancy, it burgeoned on the spot. As a preliminary clearing of the ground Knight sprinkles Malone with withering scorn. The evidence adduced by that worthy workman is regarded by Knight as 'conceived in the very lowest spirit of the comprehension of Shakespeare.' Hereupon follows, by way of proof, a sentence (given above) from Malone, and Knight adds his comments: "Shakespeare having occasion to turn to that book [*the Arcadia*] while he was writing *King Lear*, the name of Leonatus adhered to his memory, and he has made it the name of one of the characters in *Cymbeline*." Having occasion to 'turn to that book'—a mode of expression which might equally apply to a tailor

'having occasion for a piece of buckram Sydney's *Arcadia* was essentially the book of Shakespeare's age—more popular, perhaps, than *The Fairy Queen*, as profoundly admired by the highest order of spirits, as often quoted, as often present to their thoughts And yet the very highest spirit of that age, thoroughly imbued as he must have been with all the poetical literature of his own day and his own country (we pass by the question of his further knowledge), is represented only to know the great work of his great contemporary as a little boy in a grammar-school knows what is called a crib-book' Knight gives no more heart-easing outburst before he turns to Chalmers and Forman Malone having placidly remarked that he thought 'it probable that about this time Shakespeare perused the lives of Cæsar, Brutus, and Mark Antony' "Perused the lives!" shrieks Knight, but we really have not patience to waste another word upon this insolence, so degrading (for it is nothing else) to the country and the age which produced it' As to Chalmers and his statute of 1606 against profanity on the stage, Knight offers no objection to 'this ingenious suggestion' except that it is not conclusive as to the date of *Cymbeline*, because 'we know from the Quartos that passing allusions were constantly inserted after the first production of Shakespeare's plays' As to Forman's 'Note'—Collier having remarked that it gives the 'impression of the plot upon the mind of the spectator, at about the time when the play was first produced'—Knight withholds his assent to this inference 'Forman's note-book,' he demurs, 'is evidence that the play existed in 1610 or 1611, but it is not evidence that it was first produced in 1610 or 1611 Mr Collier, in his *Annals of the Stage*, gives us the following entry from the books of Sir Henry Herbert, Master of the Revels "On Wednesday night, the first of January, 1633, "*Cymbeline* was acted at Court by the King's players Well liked by the King" Here is proof that for more than twenty years after Forman saw it *Cymbeline* was still acted and still popular By parity of reasoning it might have been acted, and might have been popular, before Forman saw it' Knight's conclusion in general is that 'it will probably some day be established to demonstration that *The Winter's Tale* and *The Tempest* belong to the Shakspeare of six-and-thirty rather than to the Shakspeare of six-and-forty To whatever age they shall be ultimately assigned we have no doubt that on every account,—from the nature of the fable, as well as the cast of thought, and the construction of the language,—*Cymbeline* will go with them But, however this may be, we heartily join in the belief, so distinctly expressed by two such master-minds as Coleridge and Tieck, 'that the sketch of *Cymbeline* belongs to the youthful Shakspeare'

JOSEPH HUNTER (ii, 292) The kind of history to which [this play] belongs renders it probable that it was written about the same time with *King Lear*, the date of which is about 1606 I would not, however, be at all confident that this beautiful play, which classes rather with those produced in the freshness of the Poet's age and genius, does not belong to the reign of Elizabeth, about the time when he produced *As You Like It*

W W LLOYD (p 499, Singer's ed) Proceeding upon judgement of internal evidence, there seems reason for conjecturing that *Cymbeline* has some obligations to an earlier year Despite the unembarrassed mastery that pervades the greater part of it, some traces of quaintness obtrude themselves that are of a lower tone than Shakespeare's absolute inspirations, and we are disposed to ask whether, for instance, in the vision of Posthumus and the interpretation of the Tablet, it is a

reminder from another hand or from his own at an earlier period, that he did not trouble himself to obliterate at its last revision

ULRICI (II, 172, Bohn's ed.) is inclined to think that in *Cymbeline* we have a youthful attempt, which possibly 'made but a temporary appearance on the stage, and was remodelled long afterwards. That the whole piece belongs to 'the last years of Shakespeare's poetical activity admits of no doubt. I am 'inclined to believe that *Cymbeline* was first performed somewhere towards the 'beginning of 1611'

THOMAS EDWARDS, whose satisfactory trouncing of Warburton's dogmatism ('grotesque audacities,' Leslie Stephens calls it) has been so often recorded in the preceding pages, added to his *Canons of Criticism* 'The following REMARKS '[which] are copied from Mr Roderick's papers and inserted here as containing 'acute yet sober criticisms on Shakespeare's words, and judicious yet easy explanations of his sense,' etc. Accordingly, at the close of his remarks on *Henry VIII* (p. 263), Roderick continues as follows 'It is very observable that the measure 'throughout this whole play has something in it peculiar which will very soon 'appear to any one who reads aloud, though at first he will not discover wherein 'it consists. I think it can scarcely escape the notice of any pronouncer  
 '1 There are in this play many more verses than in any other which end with 'a redundant syllable. This fact (whatever Shakespeare's design was in it) is 'undoubtedly true, and may be demonstrated to reason and proved to sense, 'the first, by comparing any number of lines in this play with an equal number 'in any other play, by which it will appear that this play has very near *two* redundant verses to *one* in any other play. And to prove it to sense, let any one read 'aloud an hundred lines in any other play, and an hundred in this, and, if he perceives not the tone and cadence of his own voice to be involuntarily altered in the 'latter case from what it was in the former, I would never advise him to give much 'credit to the information of his ears. Only take Cranmer's last prophetic speech 'about Queen Elizabeth, and you will find that in the 49 lines it consists of, 32 are 'redundant and only 17 regular. 2 Nor is this the only peculiarity of measure 'in this play. The *Cæsura*, or pauses of the verse, are full as remarkable. The 'common pauses in English verses are upon the 5th or the 6th syllable (the 6th 'I think most frequently). In this play a great number of verses have the pause on 'the 7th syllable. ["Hepthemimeral cæsura" the old grammarians call it. Bathurst uses it.—Ed.] 3 Lastly, it is very observable in the measure of this play '[*Hen VIII*] that the emphasis arising from the sense of the verse, very often clashes 'with the cadence that would naturally result from the metre, *i e*, syllables that 'have an emphasis in the sentence upon [*sic*] the account of the *sense* or *meaning* 'of it, are put in the uneven places of the verse, and are in the scansion made the 'first syllable of the foot, and consequently short, for the English foot is iambic.  
 'What Shakespear intended by all this, I fairly own myself ignorant, but that 'all these peculiarities were done by him advertently, and not by chance, is, I 'think, as plain to all sense as that Virgil intended to write metre and not prose 'in his *Æneid*.'

These 'remarks' fell on unheeding ears in their own day, and as far as deriving from them a clew to the chronological order or dates of Shakespeare's plays was concerned, they remained absolutely unknown for over a hundred years, until, in 1871, the idea of employing this redundant syllable as a 'verse-text' occurred

independently to Dr W HERTZBERG of Bremen, who applied it to this very play of *Cymbeline*, in the *Introduction* to his translation of it for the *Ausgabe der Deutschen Shakespeare-Gesellschaft*. His conclusion is as follows: 'Finally, we come to the freer metrical movement. At the outset the ratio of feminine endings stands forth as the sure indication of chronological proof. The further I have pursued my investigations in this direction, the firmer has this criterion approved itself. I have ceased to restrict my calculations to a single act, but in the following seventeen plays I have thoroughly and carefully extended my calculations throughout the whole play. The following result shows the percentage of the relation of eleven syllabled lines to the sum total of Iambus in dialogues (six feet iambs and shorter lines included):

<i>'Love's Lab Lost,</i>	4%,	<i>Titus And,</i>	5%,	<i>King John,</i>	6%,
<i>'Rich II,</i>	11 39%,	<i>Com of Err,</i>	12%,	<i>Two Gent,</i>	15%,
<i>'Mer of Ven,</i>	15%,	<i>Tam Shr,</i>	16%,	<i>Rich III,</i>	18%,
<i>'As You Like It,</i>	18%,	<i>Tro &amp; Cress,</i>	20½%,	<i>All's Well,</i>	21%,
<i>'Othello,</i>	26%,	<i>Wint Tale,</i>	31 09%,	<i>Cymb,</i>	32%,
<i>'Tempest,</i>	32%,	<i>Hen VIII,</i>	44%,		

'It is evident from this summary that those plays whereof the Date of Composition can be positively determined by other sources, here fall into the rank which chronologically belongs to them. Accordingly, we are enabled to decide that the date of the composition of *Cymbeline* is 1611'—(p 292, seq.)

Hertzberg notes also that other metrical forms, such as apparent Alexandrines, weak endings, etc., more or less bear out the same result as the ratio of feminine endings. As to rhymes, he says wisely, the test must be used with caution, regard must be had to the subject and its appropriate emotions.

In 1874 *The New Shakespeare Society* was founded, with the avowed purpose of discovering the dates and chronological order of the plays. The publicity thence accruing brought to light the labours of FLEAY, who had been for years silently at work applying verse-tests to all the chief dramatists of the Elizabethan age. Then numberless zealous brains and countless busy fingers began counting rhymes, cæsuras, female endings, strong endings, weak endings, anapæsts, and iambs, until at last the list is held to be complete, and Shakespeare's ghost would be discredited if he denied a single date. But be the wise and just words of FURNIVALL never forgotten, when he said: 'In no sense can metrical tests be called "scientific." They get their value from the coincidence of their results with those of æsthetic criticism and external data. They are merely empirical, and though they yield the right result in twenty-five applications, there is no reason why they should do so on the twenty-sixth. To suppose that any one empirical test, like that of Rhyme, can settle the stage of development of a myriad-sided mind like Shakespeare's is, to me, a notion never to be entertained. If, after close study, the results of any one such test are found to coincide all through with the results of æsthetic criticism and external evidence, I shall hold it a happy accident, not a "scientific necessity."—*New Shakespeare Soc Trans*, 1874, p 32

After a thorough and painstaking enumeration of the 'light and weak endings' in all the plays, Professor INGRAM was enabled to make a list, wherein *Ant & Cleop* stands the twenty-sixth, with a percentage of both light and weak endings of 3.53;

*Coriolanus*, 4 05, *Pericles* (Shakespeare's part), 4 17, *Tempest*, 4 59, *Cymbeline*, 4 83 (the 'thirtieth in the list), and *Winter's Tale*, 5 48 Prof Ingram says that it seems fairly deducible from the list (of which I have given above only the last fourth of the number) that *Cymbeline* 'undeniably belongs to the "weak-ending Period"' The 'weak-endings,' he it observed, are 'and, as, at', but (= *sed* and = *excepti*), by, for (*prep* and *conj*), from, if, in, of, on, nor, or, than, that (*rel* and *conj*), to, with [17 or 20 in all]—*New Shakespeare Soc Trans*, 1874, pp 448, 451

FLEAY (*Life and Work of Shakespeare*, p 246, 1886) *Cymbeline* was probably produced after the Roman plays and before *Winter's Tale*, and the Iachimo part was doubtless then written There is, however, strong internal evidence that the part derived from Holinshed, viz, the story of Cymbeline and his sons, the tribute, &c, in the last three acts, was written at an earlier date, in 1606 I think, just after *Lear* and *Macbeth*, for which the same chronicles has been used All this older work will be found in the scenes in which Lucius and Belarius enter A marked instance in the change of treatment will be found in the character of Cloten In the later version he is a mere fool (see I, III, II, 1), but in the earlier parts he is by no means deficient in manliness, and the lack of his 'counsel' is regretted by the King in IV, III Especially should III, v be examined from this point of view, in which the prose part is a subsequent insertion, having some slight discrepancies with the older parts of the scene *Philaster*, which contains some passages suggested by the play, was written in 1611—IBID (*Chronicle of the English Drama*, II, 193, 1891) The historical part dates earlier, probably, c 1606 As we have it, the play has been touched up by a second hand Perhaps it was not acted in 1609, that being a plague year, and was not finished for the stage till after Shakespeare's retirement [Fleay at first placed the date, according to the rhyme-test, in 1604, but he afterwards found that this extremely early date was due to a numerical error and he retracted it—See *New Shakespeare Society Trans*, 1876]

C M INGLEBY The conclusion I have arrived at [concerning the Date of Composition] is that II, II, III, I, and V, II-v were written as early as 1606-7, and the play completed in 1609-10, so that I agree, on the whole, with Mr Fleay's first view, with an extension of the interval he supposed to have elapsed between the two compositions

Dr RICHARD GARNETT (*Shakespeare Jahrbuch*, p 209, 1901) contributes, to this discussion of the date, what I cannot but regard as one of the most plausible of the manifold theories, founded as it is on grounds which occurred to me independently, and greatly influenced me throughout my study of the play I much regret that space forbids the insertion of the whole of Garnett's essay, instead of the following digest 'The Rev John Ward, in the latter part of the seventeenth century, records the tradition that Shakespeare, when living at New Place, regularly supplied the London stage with two plays a year That this tradition existed is unquestionable Its authenticity is another matter,—this can be tested only by its harmony with what we know of Shakespeare's dramatic productiveness 'in his later years, and its freedom from chronological impossibilities' Hereupon Garnett calls attention to a 'remarkable phenomenon' which has never yet received sufficient attention, and quite justifiably, inasmuch as it demands an admission to Shakespeare's innermost councils, this reason Garnett does not bring forward,

yet I think it may be urged in extenuation of the neglect This 'phenomenon,' then, is 'the extent to which Shakespeare endeavours to diminish the labour of 'dramatic composition In every play known with certainty to have belonged to 'his later period, *The Winter's Tale* only excepted, recourse is had to some device 'tending to save trouble to the author In *Tro & Cress*, as now generally admitted, 'he revives a former play *The Tempest* is much the shortest of his dramas' [Is this quite correct? Are not *Macbeth* and *Com of Err* shorter than *The Tempest*?—Ed] 'Parts of *Cymbeline* seem to be from another hand In *Ant & Cleop* and '*Coriol* he follows Plutarch, and, although with exquisite judgement, transcribes 'freely from his author In *Pericles* and *Timon* he either adapts an old play, completes the work of a contemporary, or hands his own drafts over to be pieced out 'by another In *Hen VIII* and *The Two Noble Kinsmen* (if he had any hand in 'the latter) he collaborates with Fletcher Except for the use of Plutarch in *Jul Cæs*, and of Holinshed in the English Historical Plays, there is no trace in the 'earlier works of the procedure which we find so nearly universal in the later'

The causes for the evasion of labour Garnett plausibly attributes to Shakespeare's financial ease, and to his consciousness that his fame was already secure In like manner, Pope, when finding that no version of the *Odyssey* could enhance the fame he had won by the *Iliad*, turned a portion of the work over to Fenton and Broome. 'The labour-saving tendency of Shakespeare's later period must be recognised as 'undeniable, and an obligation to produce two plays a year, with or without the good 'will of Minerva, affords as plausible a way of accounting for it as can be conceived' As for the date when Shakespeare retired to Stratford and began this labour-saving, we may suppose that it began with the first year wherein he affords distinct evidence of indebtedness to a colleague or to a predecessor 'This may be 'very fairly taken as 1607 *Timon of Athens* is such an instance, and there can 'be hardly any doubt that it either immediately followed or immediately succeeded *Ant & Cleop*, which, from the Stationers' Registers, we have every reason 'to believe was produced in the winter of 1607-08' The termination of Shakespeare's literary activity is generally placed in 1611 If then his contract to furnish two plays a year began to run in 1607, there must be eight plays allotted to these four years But Garnett believes that his literary activity extended beyond 1611, even to a portion of the year 1613, wherein *The Tempest* was produced, so that two more plays are required, making ten in all For Garnett's arguments in favour of this late date, 1613, see p 302 in *The Tempest* in *The New Variorum* edition I must refer the student to the *Jahrbuch* for the reason why *Macbeth* and *Othello* are selected as these two additional plays, we are now concerned only as to the date of *Cymbeline* The eight plays which may be assigned with 'almost absolute 'certainty,' says Garnett, to the period 1607-11 are *Pericles*, *Ant & Cleop*, *Winter Tale*, *Coriol*, *Two Noble Kinsmen* (if partly Shakespeare's). It remains to place the two additional plays, and apportion the twins to each year This Garnett does in the final summary of his article as follows 'We conclude, therefore, that 'the tradition recorded by Ward is intrinsically probable, that it explains some 'remarkable phenomena connected with Shakespeare's later plays, and that it 'might very well be accepted, if we could see our way to bring the dates of *Othello* 'and *Macbeth* a few years lower Quite independently of Ward's tradition, there 'is, we think, sufficient reason for reconsidering the accepted chronology of these 'dramas, although it may never be possible to arrive at an entirely satisfactory 'solution of the question Assuming provisionally that Ward is to be relied upon, 'and that Shakespeare did for some time contribute to the stage at the rate of two

'plays a year, we append a table showing the most probable order of their production

- '1607, *Pericles, Ant & Cleop*
- '1608, *Timon, Othello*
- '1609, *Tro & Cress* (revival), *Macbeth*
- '1610, *Cymbeline, Winter's Tale*
- '1611, *Coriolanus, Two Noble Kinsmen* (?)

'Here Shakespeare's regular activity as a writer for the stage terminates In 1613 he produces *The Tempest* and *Henry VIII*, but both are occasional pieces *The Tempest* is entirely from his pen, but his share in *Henry VIII* is not considerable'

In the earliest note on the Date of this play, quoted at length above by Malone, it is there stated that a parallelism had been detected by Steevens between a passage in *Cymbeline* and one in Beaumont and Fletcher's *Philaster* These parallels abound in the commentaries on all of Shakespeare's plays, and serve, apparently, little purpose but to display the extent of the commentator's reading and the retentiveness of his memory

In the present instance, however, this parallel in *Philaster* turns out to be of more importance than usual, and thereby hangs a tale Ever since Malone's remark that the versification of *Cymbeline* bears a resemblance to that of *The Winter's Tale* and of *The Tempest* much greater than to any of Shakespeare's other plays, the conviction has gradually grown that these three plays, not in their versification alone, but in their general dramatic treatment, stand in a class by themselves, and that they are among the last, if not the very last, which Shakespeare wrote This conviction has been assured by the substantial agreement of external evidence and internal evidence, such as metrical tests, etc

The exact date of *Philaster* is uncertain, but it was known vaguely to be contemporaneous with these last plays, the precise date becomes of importance, however, if we are to know whether or not Shakespeare followed (and shall we say—imitated?) Beaumont and Fletcher

In a note already quoted Malone (*Var*, 1821, II, 453) observes that *Philaster* appeared before 1611, inasmuch as it is mentioned in an epigram by John Davies of Hereford 'Dryden,' adds Malone, 'mentions a tradition (which he might have received from Sir William D'Avenant) that *Philaster* was the first play by which Beaumont and Fletcher acquired reputation . It may, therefore, be presumed that it [*Philaster*] was represented in 1608 or 1609' DYCE (*Introd* to *Philaster*, p 199) quotes Malone's note, and adds 'Perhaps so, but in conjectures of this kind little confidence can be placed' He gives, however, no closer date than Malone's If, then, Davies of Hereford refers to *Philaster*, the date of his book, *The Scourge of Folly*, becomes needful. Here we meet with a rebuff The book bears no date on the title page, and our nearest authority is *The Stationers' Registers* It is there entered as follows 'Richard REDMER, entred for his copy vnder th ande of master John wilson A booke called The Scourge of folly by J D' (Arber's *Trans*, III, 446) A B GROSART, who reprinted all of Davies's Works, does not refer to that entry, which was first pointed out, I think, by FLEAY, and was unaware of its existence, he believed that the first undated edition was issued in 1611 Davies's 'miserable epigram,' as Dyce befittingly terms it, is as follows

'To the well deseruing Mr John Fletcher, Epig 206,  
*'Loue lies ableeding,* if we should not prone  
*'Her vttmost art to shew why it doth loue*  
*'Thou being the subiect (now) it raignes vpon,*  
*'Raign'st in arte, iudgement and inuention*  
*'For this I loue thee, and can do no lesse*  
*'For thune as faire as Faithfull Sheephardesse'*

Merely on the authority of this epigram, with its reference to *Philaster* or *Love lies a Bleeding*, it will hardly do to accept the *Stationers' Registers* date of 1610 as proof that the play was written in that very year, or even very close to that year. This same epigram mentions another of Beaumont and Fletcher's plays, *The Faithful Shepherdess*, concerning which Fleay (*Eng Dram*, p. 178) has 'no doubt 'that it was published in 1609'. And I think, from Fleay's subsequent remarks, that he might without violence have pushed the date into 1608. It is all, however, conjecture, as it is also with regard to *Cymbeline*. All that is absolutely assured from external evidence, in the case of both plays, is that they were in existence in 1610, the question of precedence, being thus impossible of proof, offers an opportunity for ingenious speculation so alluring that one well-equipped scholar, Dr ASHLEY H. THORNDIKE, has availed himself of it, and, in a recent interesting and highly valuable pamphlet, *On the Influence of Beaumont and Fletcher on Shakespeare*, has endeavoured to show that to this influence may be ascribed nearly all that differentiates these last plays of Shakespeare from their predecessors.

Dr Thorndike's contention, broadly stated, is that Shakespeare, always and dutifully anxious to catch popular favour, had been impressed by the instant and extraordinary applause wherewith *Philaster* had been greeted by his own audience at 'The Globe, and had thereupon written *Cymbeline*, in which, 'with varied and 'intense situations, and with tragic and idyllic contrasts, culminating in an elaborate dénouement, he followed so closely the style of play which Beaumont and Fletcher had made popular that, consciously or unconsciously, he adopted their 'methods of characterisation, and even made some use of their conventionalized 'types' (p. 145).

In vindication of his contention, Dr Thorndike very naturally seeks to prove that *Philaster* was written before *Cymbeline*. But his path is not clear in the obscurity which envelops both plays. His most positive assertion there anent is, I think, as follows: '[*Philaster*] was certainly acted by the King's men while Shakespeare was still writing for the company. So, probably, were others of Beaumont and Fletcher's plays; their fame was certainly high before he retired from the theatre. Our investigation makes it probable that *Philaster* and other of their romances preceded any one of his. The bare facts make it clear that, so far as the chronology is concerned, there was opportunity for direct influence between 'Beaumont and Fletcher and Shakespeare' (p. 95). Unquestionably, but would not this influence rain from the heaven above upon the earth beneath? From the greater upon the less? With a scholar's wise caution, Dr Thorndike speaks of the result of his investigation as 'probable'. His zeal is well tempered. And yet I fear his wish is father to the thought,—perhaps not a real, genuine, acknowledged father, but a step-father possibly.

A large proportion of Dr Thorndike's pamphlet is devoted to the plays of Beaumont and Fletcher, and his chapter on Shakespeare and comparisons of *Cymbeline* and *Philaster* are chiefly concerned with the drama and the dramatic treatment,



they are, therefore, not germane to our present subject, albeit of unusual interest. It is here sufficient to note that he regards the date of *Cymbeline* as 'probably within the year of 1610' (p. 30). On page 92 he questions whether *Philaster* were not written in 1608.

In 1885 there appeared an *Essay* by Dr B. LEONHARDT, in *Anglia* (Bd viii, 3 Hft, p. 242), on *The Relationship between Philaster and Hamlet and Cymbeline*. I have not referred to it in its chronological order, its discussion of dates is more or less incidental. He does not enter deeply into the question of the dates of any of the three plays. The date of *Philaster* he places in 1607-1608, and holds that *Cymbeline* was written at the same time, which he conceives is amply justified by Forman's *Diary* in 1610-1611. It is perhaps noteworthy that in the comparison between these two plays, made both by Leonhardt and later by Thorndike, parallelisms are drawn (without exception, I think) from the Imogen-story. All the Holinshed portion is as completely ignored as if it were non-existent. Naturally, a majority of the parallelisms are weak and shadowy, and derive what value they have from their cumulative force. Moreover, in noting these parallels, very seldom is attention called to the infinitely superior poetic beauty of Shakespeare's thought, thus precluding the idea, as I think, that it was derived from Beaumont and Fletcher, which, however, Leonhardt does not suggest.

## RECAPITULATION

1778	} EDMOND MALONE	
1785		1604
1790	MALONE	1605
1799	GEO. CHALMERS	1606
1821	MALONE	1609
1843	J. P. COLLIER	not earlier than 1609
1845	Rev. JOSEPH HUNTER	about 1606
1847	ULRICI	first performed at beginning of 1611
1855	N. DELIUS	shortly before 1610 or 1611
1857	A. DYCE	probably 1609
1857	C. BATHURST	any time after 1603
1859?	H. STAUNTON, Rev. JOHN HUNTER, G. G. GERVINUS	1609
1862	R. G. WHITE	1609 or 1610
1877	F. J. FURNIVALL	1610?
1878	H. P. STOKES	1610
1881	H. N. HUDSON	1610 and 1611
1885	B. LEONHARDT	before 1608
1886	C. M. INGLEBY	II, II, III, I, V, II, III, the rest in
		1606
1891	F. G. FLEAY	1609 and 1610
1901	R. GARNETT	1609
1901	A. H. THORNDIKE	1610
1903	E. DOWDEN, W. J. ROLFE, K. DEIGHTON, C. PORTER and H. CLARK, W. J. CRAIG	with in 1610
n. d.	A. J. WYATT	1609 and 1610
		between 1607 and 1611

## SOURCE OF THE PLOT

In Gerard Langbaine's *An Account of the English Dramatick Poets*, etc., 1691, p 456, there is the following account of *Cymbeline* 'This Play, tho' the Title bears 'the Name of a King of Brute's Lineage yet I think owes [*sic*] little to the Chron-icles of those times, as far as I can collect, from *Grafton* Stow, Milton, etc 'But the subject is rather built upon a Novel in *Boccace*, viz Day 2 Nov 9 'This play was reviv'd by *Durfey* about seven Years since, under the Title of *The Injured Princefs*, or *The Fatal Wager*'

Of this information Pope availed himself, and below the list of *Dramatis Personæ*, in his edition of 1723, he writes 'Story partly taken from Boccace's Decameron, 'day 2 nov 9, little besides the names being historical'

The story by Boccaccio is the Ninth on Day the second It is here given, admirably translated by JOHN PAYNE, esq<sup>r</sup>, and privately printed for the *Villon Society*, 1886 'Filomena the queen, who was tall and goodly of person, and smiling and agreeable of aspect beyond any other of her sex, collecting herself, said, "Needs must the covenant with Dionco be observed, wherefore, there remaining none other to tell than he and I, I will tell my story first, and he, for that he asked it as a favour, shall be the last to speak" So saying, she began thus, "There is a proverb oftentimes cited among the common folk to the effect that the deceiver abideth at the feet of the deceived, the which meseemeth may by no reasoning be shown to be true, an it approve not itself by actual occurrences Wherefore, whilst ensuing the appointed theme, it hath occurred to me, dearest ladies, to show you at the same time, that this is true, even as it is said, nor should it mislike you to hear it, so you may know how to keep yourself from deceivers There were once at Paris in an inn certain very considerable Italian merchants, who were come thither, according to their usance, some on one occasion and some on another, and having one evening among others supped all together merrily, they fell to devising of divers matters and passing from one discourse to another, they came at last to speak of their wives, whom they had left at home, and one said jestingly, 'I know not how mine doth, but thus I know well, that, whenas there cometh to my hand here any lass that pleaseth me, I leave on one side the love I bear my wife and take of the other such pleasure as I may' 'And I,' quoth another, 'do likewise, for that if I believe that my wife pusheth her fortunes [in my absence,] she doth it, wherefore tit for tat be it, an ass still getteth as good as he giveth' A thrd, following on, came well nigh to the same conclusion, and in brief all seemed agreed upon this point, that the wives they left behind had no mind to lose time in their husbands' absence One only, who hight Bernabo Lomellini of Genoa, maintained the contrary, avouching that he, by special grace of God, had a lady to wife who was belike the most accomplished woman of all Italy in all those qualities which a lady, nay, even (in great part) in those which a knight or an esquire, should have, for that she was fair of favour and yet in her first youth and adroit and robust of her person, nor was there aught that pertaineth unto a woman, such as works of broidery in silk and the like, but she did it better than any other of her sex Moreover, said he, there was no sewer, or in other words, no serving-man alive who served better or more deftly at a noblemen's table than did she, for that she was very well bred and exceeding wise and discreet He after went to extol her a knowing better how to ride a horse and fly a hawk, to read and write and cast a reckoning than if she were a merchant, and thence, after many other commendations, coming to that whereof it had been discoursed among them, he avouched with an oath that there

could be found no honester nor chaster woman than she, wherefore, he firmly believed that, should he abide half a score years, or even always, from home, she would never incline to the least levity with another man. Among the merchants who discoursed thus was a young man called Ambrogiuolo of Piacenza, who fell to making the greatest mock in the world of this last commendation bestowed by Bernabo upon his wife and asked him scoffingly if the emperor had granted him that privilege over and above all other men. Bernabo, some little nettled, replied that not the emperor, but God, who could somewhat more than the emperor, had vouchsafed him the favour in question. Whereupon quoth Ambrogiuolo, 'Bernabo, I doubt not a whit but that thou thinkest to say sooth, but meseemeth thou hast paid little regard to the nature of things, for that, hadst thou taken heed thereunto, I deem thee not so dull of wit but thou wouldst have noted therein certain matters which had made thee speak more circumspectly on this subject. And that thou mayst not think that we, who have spoken much at large of our wives, believe that we have wives other or otherwise made than thine, but mayst see that we spoke thus, moved by natural perception, I will e'en reason with thee a little on this matter. I have always understood man to be the noblest animal created of God among mortals, and after him, woman, but man, as is commonly believed and as is seen by works, is the more perfect and having more perfection, must without fail have more of firmness and constancy, for that women universally are more changeable, the reason whereof might be shown by many natural arguments, which for the present I purpose to leave be. If then man be of more stability and yet cannot keep himself, let alone from complying with a woman who soliciteth him, but even from desiring one who pleaseth him, nay more, from doing what he can, so he may avail to be with her,—and if this betide him not once a month, but a thousand times a day,—what canst thou expect a woman, naturally unstable, to avail against the prayers, the blandishments, the gifts and a thousand other means which an adroit man, who loveth her, will use? Thinkest thou she can hold out? Certes, how much soever thou mayst affirm it, I believe not that thou believest it, and thou thyself sayst thy wife is a woman and that she is of flesh and blood, as are other women. If this be so, those same desires must be hers and the same powers that are in other women to resist these natural appetites, wherefore however honest she may be, it is possible she may do that which other women do, and nothing that is possible should be so peremptorily denied nor the contrary thereof affirmed with such rigour as thou dost.' To which Bernabo made answer, saying, 'I am a merchant, and not a philosopher, and as a merchant I will answer, and I say that I acknowledge that what thou sayst may happen to foolish women in whom there is no shame, but those who are discreet are so careful of their honour that for the guarding thereof they become stronger than men, who reck not of this, and of those thus fashioned is my wife.' 'Indeed,' rejoined Ambrogiuolo, 'if, for every time they occupy themselves with toys of this kind, there sprouted from their foreheads a horn to bear witness of that which they have done, there be few, I believe, who would incline thereto, but, far from the horn sprouting, there appeareth neither trace nor token thereof in those who are discreet, and shame and soil of honour consist not but in things discovered, wherefore, whenas they may secretly, they do it, or, if they forbear, it is for stupidity. And have thou this for certain that she alone is chaste, who hath either never been solicited of any or who, having herself solicited, hath not been hearkened. And though I know by natural and true reasons that it is e'en as I say, yet should I not speak thereof with so dull an assurance, had I not many a time with many women made essay thereof. And this I tell thee, that, were

I near this most sanctified wife of thine, I warrant me I would in brief space of time bring her to that which I have already gotten of other women' 'Whereupon,' quoth Bernabo, 'disputing with words might be prolonged without end, thou wouldst say and I should say, and in the end it would all amount to nothing. But, since thou wilt have it that all women are so compliant and that thine address is such, I am content, so I may certify thee of my wife's honesty, to have my head cut off, as thou canst anywise avail to bring her to do thy pleasure in aught of the kind, and if thou fail thereof, I will have thee lose no otherwhat than a thousand gold florins' 'Bernabo,' replied Ambrogiuolo, who was now grown heated over the dispute, 'I know not what I should do with thy blood, if I won the wager, but, as thou have a mind to see proof of that which I have advanced, do thou stake five thousand gold florins of thy monies, which should be less dear to thee than thy head, against a thousand of mine, and whereas thou settest no limit [of time] I will e'en bind myself to go to Genoa and within three months from the day of my departure hence to have done my will of thy wife and to bring back with me, in proof thereof, sundry of her most precious things and such and so many tokens that thou shalt confess it to be truth, so verily thou wilt pledge me thy faith not to come to Genoa within that term nor write her aught of the matter' Bernabo said that it liked him well and albeit the other merchants endeavoured to hinder the affair, foreseeing, that some mischief might come thereof, the two merchants' minds were so inflamed that, in despite of the rest, they bound themselves one to other by express writings under their hands. This done, Bernabo abode behind, whilst Ambrogiuolo, as quickhest he might, betook himself to Genoa. There he abode some days and informing himself with the utmost precaution of the name of the street where the lady dwelt and of her manner of life, understood of her that and more than that which he had heard of her from Bernabo, wherefore, himseemed he was on a fool's errand. However, he presently clapped up an acquaintance with a poor woman, who was much about the house and whose great well-wisher the lady was, and availing not to induce her to aught else, he debauched her with money and prevailed with her to bring him, in a chest wroughten after a fashion of his own, not only into the house, but into the gentlewoman's very bed chamber, where, according to the ordinance given her of him, the good woman commended it to her care for some days, as if she had a mind to go somewhither. The chest, then, being left in the chamber and the night come, Ambrogiuolo, what time he judged the lady to be asleep, opened the chest with certain engines of his and came softly out into the chamber, where there was a light burning, with whose aid he proceeded to observe the ordinance of the place, the paintings and every other notable thing that was therein and fixed them in his memory. Then, drawing near the bed and perceiving that the lady and a little girl, who was with her, were fast asleep, he softly uncovered the former and found that she was as fair naked as clad, but saw no sign about her that he might carry away, save one, to wit, a mole which she had under the left pap and about which were sundry little hairs as red as gold. This noted, he covered her softly up again, albeit, seeing her so fair, he was tempted to adventure his life and lay himself by her side, however, for that he had heard her to be so obdurate and uncomplying in matters of this kind, he hazarded not himself, but abiding at his leisure in the chamber the most part of the night, took from one of her coffers a purse and a night-rail, together with sundry rings and girdles, and laying them all in his chest, returned thither himself and shut himself up therein as before, and on this wise he did two nights, without the lady being ware of aught. On the third day the good woman came

back for the chest, according to the given ordinance, and carried it off whence she had taken it, whereupon Ambrogiuolo came out and having rewarded her according to promise, returned, as quickest he might, with the things aforesaid, to Paris, where he arrived before the term appointed. There he summoned the merchants who had been present at the dispute and the laying of the wager and declared, in Bernabo's presence, that he had won the wager laid between them, for that he had accomplished that whereof he had vaunted himself, and to prove this to be true, he first described the fashion of the chamber and the paintings thereof and after showed the things he had brought with him thence, avouching that he had them of herself. Bernabo confessed the chamber to be as he had said and owned, moreover, that he recognized the things in question as being in truth his wife's, but said that he might have learned from one of the servants of the house the fashion of the chamber and have gotten the things in like manner, wherefore, as he had nought else to say, himseemed not that this should suffice to prove him to have won. Whereupon, quoth Ambrogiuolo, 'in sooth this should suffice, but since thou wilt have me say more, I will say it. I tell thee that Madam Ginevra thy wife hath under her left pap a pretty big mole, about which are maybe half a dozen little hairs as red as gold.' When Bernabo heard this, it was as if he had gotten a knife-thrust in the heart, such anguish did he feel, and though he had said not a word, his countenance, being all changed, gave very manifest token that what Ambrogiuolo said was true. Then, after a while, 'Gentlemen,' quoth he, 'that which Ambrogiuolo saith is true, wherefore, he having won, let him come whensoever it pleaseth him and he shall be paid.' Accordingly, on the ensuing day Ambrogiuolo was paid in full, and Bernabo, departing Paris, betook himself to Genoa with fell intent against the lady. When he drew near the city, he would not enter therein, but lighted down a good score miles away at a country house of his and despatched one of his servants, in whom he much trusted, to Genoa with two horses and letters under his hand, advising his wife that he had returned and bidding her come to him, and he privily charged the man, whenas he should be with the lady in such place as should seem best to him, to put her to death without pity and return to him. The servant accordingly repaired to Genoa and delivering the letters and doing his errand, was received with great rejoicing by the lady, who on the morrow took horse with him and set out for their country house. As they fared on together, discoursing of one thing and another, they came to a very deep and lonely valley, beset with high rocks and trees, which seeming to the servant a place wherein he might, with assurance for himself, do his lord's commandment, he pulled out his knife and taking the lady by the arm, said, 'Madam, commend your soul to God, for needs must you die, without faring further.' The lady, seeing the knife, and hearing these words, was all dismayed and said, 'Mercy, for God's sake! Ere thou slay me, tell me wherem I have offended thee, that thou wouldst put me to death.' 'Madam,' answered the man, 'me you have nowise offended, but wherem you have offended your husband I know not, save that he hath commanded me to slay you by the way, without having any pity upon you, threatening me, as I did it not, to have me hanged by the neck. You know well how much I am beholden to him and how I may not gainsay him in aught that he may impose upon me, God knoweth it irketh me for you, but I can no otherwise.' Whereupon quoth the lady, weeping, 'Alack, for God's sake, consent not to become the murderer of one who hath never wronged thee, to serve another! God who knoweth all knoweth that I never did aught for which I should receive such a recompense from my husband. But let that be, thou mayst, as thou wilt, at once content God and thy master and

give me but thy doublet and a hood and with the former return to my lord and thine and tell him that thou hast slain me, and I swear to thee, by that life which thou wilt have bestowed on me, that I will remove hence and get me gone into a country whence never shall any news of me win either to him or to thee or into these parts.' The servant, who was loath to slay her, was lightly moved to compassion, wherefore he took her clothes, and gave her a sorry doublet of his and a hood, leaving her sundry monies she had with her. Then praying her depart the country, he left her in the valley and afoot and betook himself to his master, to whom he avouched that not only was his commandment accomplished, but that he had left the lady's dead body among a pack of wolves, and Bernabo presently returned to Genoa, where, the thing becoming known, he was much blamed. As for the lady, she abode alone and disconsolate till nightfall, when she disguised herself as most she might and repaired to a village hard by, where, having gotten from an old woman that which she needed, she fitted the doublet to her shape and shortening it, made a pair of linen breeches of her shift, then, having cut her hair and altogether transformed herself in the guise of a sailor, she betook herself to the seashore, where, as chance would have it, she found a Catalan gentleman, by name, Senor Encararch, who had landed at Alba from a ship he had in the offing, to refresh himself at a spring there. With him she entered into parley and engaging with him as a servant, embarked on board the ship, under the name of Sicurano da Finale. There, being furnished by the gentleman with better clothes, she proceeded to serve him so well and so aptly that she became in the utmost favour with him. No great while after it befell that the Catalan made a voyage to Alexandria with a lading of his and carrying thither certain peregrine falcons for the Soldan, presented them to him. The Soldan, having once and again entertained him at meat and noting with approof the fashions of Sicurano, who still went serving him, begged him [From this point until the final discovery of her true sex, the heroine is spoken of in the masculine gender, as became her assumed name and habit] of his master, who yielded him to him, although it irked him to do it, and Sicurano, in a little while, by his good behaviour, gained the love and favour of the Soldan, even as he had gained that of the Catalan. Wherefore, in process of time, it befell that,—the time coming for a great assemblage, in the guise of a fair, of merchants, both Christian and Saracen, which was wont at a certain season of the year to be held in Acre, a town under the seignory of the Soldan, and to which, in order that the merchants and their merchandise might rest secure, the latter was still used to despatch, beside other his officers, some one of his chief men, with troops, to look to the guard,—he bethought himself to send Sicurano, who was by this well versed in the language of the country, on this service, and so he did. Sicurano accordingly came to Acre as governor and captain of the guard of the merchants and their merchandise and there well and diligently doing that which pertained to his office and going round looking about him, saw many merchants there, Sicilians and Pisans and Genoese and Venetians and other Italians, with whom he was fain to make acquaintance, in remembrance of his country. It befell, one time amongst others, that having lighted down at the shop of certain Venetian merchants, he espied, among other trinkets, a purse and a girdle, which he straightway knew for having been his and marvelled thereat, but, without making any sign, he carelessly asked to whom they pertained and if they were for sale. Now Ambrogiuolo of Piacenza was come thither with much merchandise on board a Venetian ship and hearing the captain of the guard ask whose the trinkets were, came forward and said, laughing, 'Sir, the things are mine and I do not sell them, but if they please you, I will gladly give them to you.'

Sicurano, seeing him laugh, misdoubted he had recognized him by some gesture of his, but yet, keeping a steady countenance, he said, 'Belike thou laughest to see me, a soldier, go questioning of these women's toys?' 'Sir,' answered Ambrogiuolo, 'I laugh not at that, nay, but at the way I came by them' 'Marry, then,' said Sicurano, 'an it be not unspeakable, tell me how thou gottest them, so God give thee good luck' Quoth Ambrogiuolo, 'Sir, a gentlewoman of Genoa, hight Madam Ginevra, wife of Bernabo Lomellini, gave me these things, with certain others, one night that I lay with her, and prayed me keep them for the love of her Now I laugh for that I mind me of the simplicity of Bernabo, who was fool enough to lay five thousand florins to one that I would not bring his wife to do my pleasure, the which I did and won the wager, whereupon he, who should rather have punished himself for his stupidity than her for doing that which all women do, returned from Paris to Genoa and there, by what I have since heard, caused her to be put to death' Sicurano, hearing this, understood forthwith what was the cause of Bernabo's anger against his wife [Here Boccaccio uses the feminine pronoun, immediately afterward resuming the masculine form in speaking of Sicurano] and manifestly perceiving this fellow to have been the occasion of her ills, determined not to let him go unpunished therefor Accordingly he feigned to be greatly diverted with the story and artfully clapped up a strait acquaintance with him, insomuch that, the fair being ended, Ambrogiuolo, at his instance, accompanied him with all his good, to Alexandria Here Sicurano let build him a warehouse and lodged in his hands store of his own monies, and Ambrogiuolo, foreseeing great advantage to himself, willingly took up his abode there Meanwhile, Sicurano, careful to make Bernabo clear of his (i e her) innocence, rested not till, by means of certain great Genoese merchants who were then in Alexandria, he had, on some plausible occasion of his (i e her) own devising, caused him come thither, where, finding him in poor enough case, he had him privily entertained by a friend of his (i e hers) against it should seem to him (i e her) time to do that which he purposed Now he had already made Ambrogiuolo recount his story before the Soldan for the latter's diversion, but, seeing Bernabo there and thinking there was no need to use further delay in the matter, he took occasion to procure the Soldan to have Ambrogiuolo and Bernabo brought before him and in the latter's presence, to exhort from the former, by dint of severity, an it might not easily be done [by other means,] the truth of that whereof he vaunted himself concerning Bernabo's wife Accordingly, they both being come, the Soldan, in the presence of many, with a stern countenance commanded Ambrogiuolo to tell the truth how he had won of Bernabo the five thousand gold florins, and Sicurano himself, in whom he most trusted, with a yet angrier aspect, threatened him with most grievous torments, an he told it not, whereupon Ambrogiuolo, affrighted on one side and another and in a measure constrained, in the presence of Bernabo and many others, plainly related everything, even as it passed, expecting no worse punishment therefor than the restitution of the five thousand gold florins and of the stolen trinkets He having spoken, Sicurano, as he were the Soldan's minister in the matter, turned to Bernabo and said to him, 'And thou, what didst thou to thy lady for this lie?' Whereunto Bernabo replied, 'Overcome with wrath for the loss of my money and with resentment for the shame which meseemed I had gotten from my wife, I caused a servant of mine put her to death, and according to that which he reported to me, she was straightway devoured by a multitude of wolves' These things said in the presence of the Soldan and all heard and apprehended of him, albeit he knew not yet to what end Sicurano, who had sought and ordered this, would fain come, the latter said to him, 'My lord, you

may very clearly see how much reason yonder poor lady had to vaunt herself of her gallant and her husband, for that the former at once bereaved her of honour, marring her fair fame with lies, and despoiled her husband, whilst the latter, more credulous of others' falsehoods than of the truth which he might by long experience have known, caused her be slain and eaten of wolves, and moreover, such is the goodwill and the love borne her by the one and the other that, having long abidden with her, neither of them knoweth her. But, that you may the better apprehend that which each of these hath deserved, I will—so but you vouchsafe me, of special favour, to punish the deceiver and pardon the dupe,—e'en cause her come hither into your and their presence.' The Soldan, disposed in the matter altogether to comply with Sicurano's wishes, answered that he would well and bade him produce the lady, whereat Bernabo marvelled exceedingly, for that he firmly believed her to be dead, whilst Ambrogiuolo, now divining danger, began to be in fear of worse than paying of monies and knew not whether more to hope or to fear from the coming of the lady, but awaited her appearance with the utmost amazement. The Soldan, then, having accorded Sicurano his wish, the latter threw himself, weeping, on his knees before him and putting off, as it were at one and the same time, his manly voice and masculine demeanour, said, 'My lord, I am the wretched misfortunate Ginevra, who have these six years gone wandering in man's disguise about the world, having been foully and wickedly aspersed by this traitor Ambrogiuolo and given by yonder cruel and unjust man to one of his servants to be slain and eaten of wolves.' Then, tearing open the fore part of her clothes and showing her breast, she discovered herself to the Soldan and all else who were present and after, turning to Ambrogiuolo, indignantly demanded of him when he had ever lain with her, according as he had aforetime boasted, but he, now knowing her and fallen well nigh dumb for shame, said nothing. The Soldan, who had always held her for a man, seeing and hearing this, fell into such a wonderment that he more than once misdoubted that which he saw and heard to be rather a dream than true. However, after his amazement had abated, apprehending the truth of the matter, he lauded to the utmost the life and fashions of Ginevra, till then called Sicurano, and extolled her constancy and virtue, and letting bring her very sumptuous woman's apparel and women to attend her, he pardoned Bernabo, in accordance with her request, the death he had merited, whilst the latter, recognizing her, cast himself at her feet, weeping and craving forgiveness, which she, ill worthy as he was thereof, graciously accorded him and raising him to his feet, embraced him tenderly, as her husband. Then the Soldan commanded that Ambrogiuolo should incontinent be bound to a stake and smeared with honey and exposed to the sun in some high place of the city, nor should ever be loosed thence till such time as he should fall of himself, and so it was done. After this he commanded that all that had belonged to him should be given to the lady, the which was not so little but that it outvalued ten thousand doubloons. Moreover, he let make a very goodly banquet, wherein he entertained Bernabo with honour, as Madam Ginevra's husband, and herself as a very valiant lady and gave her, in jewels and vessels of gold and silver and monies, that which amounted to better [*sic* (*meglio*)] than other ten thousand doubloons. Then, the banquet over, he caused equip them a ship and gave them leave to return at their pleasure to Genoa, whither accordingly they returned with great joyance and exceeding rich, and there they were received with the utmost honour, especially Madam Ginevra, who was of all believed to be dead and who, while she lived, was still reputed of great worth and virtue. As for Ambrogiuolo, being that same day bounden to the stake and anointed with honey, he was, to his exceeding tor-



ment, not only slain, but devoured, of the flies and wasps and gadflies, wherewith that country aboundeth, even to the bones, which latter waxed white and hanging by the sinews, being left unremoved, long bore witness of his villany to all who saw them And on this wise did the deceiver abide at the feet of the deceived "

The meagre statement by Langbaine and Pope, as to the source of the Fable sufficed inquiring minds for forty years until Capell, the earliest editor to attempt any real investigation of the subject, issued the first volume of his edition, probably in 1763 On page 52 of that volume the fact mentioned by Pope is repeated, as the general supposition of the source of the fable of *Cymbeline* 'But the embracers 'of this opinion,' observes Capell, 'seem not to have been aware that many of 'that author's novels (translated, or imitated) are to be found in *English* books, 'prior to, or contemporary with, Shakespeare and of this novel in particular, there 'is an imitation extant in a story book of that time, entitled—*Westward for Smelts*, 'it is the second tale in the book, the scene, and the actors of it, are different from 'Boccaccio, as Shakespeare's are from both, but the main of the story is the same 'in all We may venture to pronounce it a book of those times, and that early 'enough to have been us'd by Shakespeare, as I am persuaded it was, though the 'Copy that I have of it is no older than 1620, it is a quarto pamphlet of only five 'sheets and a half, printed in a black letter, [reasons for my opinion are perhaps 'not necessary] as it may one day better be made appear a true one, by the dis- 'covery of some more ancient edition' STEEVENS (*Var.*, 1773) asserts that this volume was published in 1603, and that he had seen a copy of that date In the next *Variorum* (1778) he states correctly that it is entered in the *Stationers' Registers* in Jan [15], 1619 [*v. e.*, 1620], 'where it is said to have been written by kinde 'Kitt of Kingston' MALONE (*Var.*, 1821, II, 453) repeats Steevens's statement that an edition of this tract was published in 1603 'No copy of this date 'exists,' says COLLIER (*Sh's Library*, II, xv), 'and the entry in the *Stationers' Registers* seems to establish that it then was a new publication The only 'known copy of the edition of 1620 is among Capell's books in the library of 'Trinity College, Cambridge, and we feel confident that there was no earlier impres- 'sion, and that Malone had been misinformed when he spoke of the existence 'of a copy dated 1603 Had such an impression been issued, Shakespeare might 'have possibly availed himself of it, if, as Malone thought, *Cymbeline* was produced 'in 1609 [Collier reprints it] not because our great dramatist every saw it, since 'it did not come out until four years after his death, but on account of its connection 'with *Cymbeline*, with the two French Romances, with the French Miracle-Play, 'and with the novel of Boccaccio All the incidents are vulgarised in the English 'version of them, and it is pretty clear that the compiler could not have been 'aware that they had been previously employed on the stage'

When Halliwell translated Simrock for the Shakespeare Society he referred to the assertion by Collier that the only known copy of *Westward for Smelts* is in the Capell Collection, and said he had himself 'recently purchased a fine copy of the 'work which certainly has no indication of having been a republication . I am 'inclined to believe Steevens's assertion, because he refers to the entry in the '*Stationers' Registers* as containing information not found in the edition he used'

The story is here reprinted as given by Malone

'Westward for Smelts, or the Waterman's Fare of mad Merry Western Wenches, whose Tongues albeit, like Bell-clappers, they never leave ringing, yet their Tales

are sweet, and will much content you Written by kinde Kitt of Kingstone,—was published at London in 1603, and again, in 1620 To the second tale in that volume Shakespeare seems to have been indebted for two or three of the circumstances of *Cymbeline* It is told by the Fishwife of Stand on the Green, and is as follows

"In the troublesome raigne of king Henry the Sixt, there dwelt in Waltam (not farre from London) a gentleman, which had to wife a creature most beautifull, so that in her time there were few found that matched her, none at all that excelled her, so excellent were the gifts that nature had bestowed on her In body was she not onely so rare and unparaleled, but also in her gifts of minde, so that in this creature it seemed that Grace and Nature strove who should excell each other in their gifts toward her The gentleman, her husband, thought himself so happy in his choise, that he believed in choosing her, he had tooke hold of that blessing which Heaven proffereth every man once in his life Long did not this opinion hold for currant, for in his height of love he began so to hate her, that he sought her death, the cause I will tell you

"Having businesse one day to London, he tooke his leave very kindly of his wife, and, accompanied with one man, he rode to London being toward night, he tooke up his inne, and to be briefe, he went to supper amongst other gentlemen Amongst other talke at table, one tooke occasion to speake of women, and what excellent creatures they were, so long as they continued loyal to man To whom answered one, saying, This is truth, sir, so is the divell good so long as he doth no harme, which is meaner his goodness and women's loyaltie will come both in one yeere, but it is so farre off, that none in this age shall live to see it

"This gentleman loving his wife dearely, and knowing her to be free from this uncivill general taxation of women, in her behalf, said, Sir, you are too bitter against the sexe of women, and doe ill, for some one's sake that hath proved false to you, to taxe the generalitie of women-kinde with lightnesse, and but I would not be counted uncivill amongst these gentlemen, I would give you the reply that approved untruth deserveth you know my meaning, sir, construe my words as you please Excuse me, gentlemen, if I be uncivil, I answer in the behalfe of one who is as free from disloyaltie as is the sunne from darknes, or the fire from cold Pray, sir, said the other, since wee are opposite in opinions, let us rather talke like lawyers, that wee may be quickly friends againe, than like souldiers, which end their words with blowes Perhaps this woman that you answer for, is chaste, but yet against her will, for many women are honest, 'cause they have not the meanes and opportunitie to be dishonest, so is a thief true in prison, because he hath nothing to steale Had I but opportunitie and knew this same saint you so adore, I would pawne my life and whole estate, in a short while to bring you some manifest token of her disloyaltie Sir, you are yong in the knowledge of women's slights, your want of experience makes you too credulous therefore be not abused This speech of his made the gentleman more out of patience than before, so that with much adoe he held himselfe from offering violence, but his anger being a little over, he said,—Sir, I doe verily believe that this vaine speech of yours proceedeth rather from a loose and ill-manner'd minde, than of any experience you have had of women's looseness and since you think yourselfe so cunning in that divelish art of corrupting women's chastitie, I will lay down heere a hundred pounds, against which you shall lay fifty pounds, and before these gentlemen I promise you, if that within a month's space you bring me any token of this gentlewoman's disloyaltie, (for whose sake I have spoken in the behalfe of all women,) I doe freely give you

leave to enjoy the same, conditionally, you not performing it, I may enjoy your money If that it be a match, speake, and I will acquaint you where she dwelleth and besides I vow, as I am a gentleman, not to give her notice of any such intent that is toward her Sir, quoth the man, your proffer is faire, and I accept the same So the money was delivered in the oast of the house his hands, and the sitters by were witnesses, so drinking together like friends, they went every man to his chamber The next day this man, having knowledge of the place, rid thither, leaving the gentleman at the inne, who being assured of his wife's chastitie, made no other account but to winne the wager; but it fell out otherwise for the other vowed either by force, policie, or free will, to get some jewell or other toy from her, which was enough to persuade the gentleman that he was a cuckold, and win the wager he had laid This villaine (for he deserved no better stile) lay at Waltam a whole day before he came at the sight of her, at last he espied her in the fields, to whom he went, and kissed her (a thing no modest woman can deny), after his salutation, he said, Gentlewoman, I pray, pardon me, if I have beene too bold I was intreated by your husband, which is at London, (I riding this way) to come and see you, by me he hath sent his commends to you, with a kind intreat that you would not be discontented for his long absence, it being serious business that keepes him from your sight The gentlewoman very modestlie bade him welcome, thanking him for his kindnes, withall telling him that her husband might command her patience so long as he pleased Then intreated shee him to walke homeward, where she gave him such entertainment as was fit for a gentleman, and her husband's friend

"In the time of his abiding at her house, he oft would have singled her in private talke, but she perceiving the same, (knowing it to be a thing not fitting a modest woman,) would never come to his sight but at meales, and then were there so many at boord, that it was no time for to talke at love-matters therefore he saw he must accomplish his desire some other way, which he did in this manner He having laine two nights at her house, and perceiving her to be free from lustful desires, the third night he fained himself to bee something ill, and so went to bed timelier than he was wont When he was alone in his chamber, he began to thinke with himselfe that it was now time to do that which he determined for if he tarried any longer, they might have cause to think that he came for some ill intent, and waited opportunity to execute the same. With this resolution he went to her chambre, which was but a paire of staires from his, and finding the doore open, he went in, placing himselfe under the bed Long had he not lyne there, but in came the gentlewoman with her maiden, who, having been at prayers with her household, was going to bed She preparing herself to bedward, laid her head-tyre and those jewels she wore, on a little table thereby at length he perceived her to put off a little crucifix of gold, which daily she wore next to her heart; this jewell he thought fittest for his turne, and therefore observed where she did lay the same

"At length the gentlewoman, being untired her selfe, went to bed, her maid then bolting of the doore, took the candle, and went to bed in a withdrawing roome, onely separated with arras This villaine lay still under the bed, listening if hee could heare that the gentlewoman slept at length he might hear her draw her breath long, then thought he all sure, and like a cunning villaine rose without noise, going straight to the table, where finding of the crucifix, he lightly went to the doore, which he cunningly unbolted, all this performed with so little noise, that neither the mistress nor the maid heard him Having gotten into his chamber, he wished for day that he might carry this jewell to her husband, as signe of his

wife's disloyalite, but seeing his wishes but in vaine, he laide him downe to sleepe happy had she beene, had his bed proved his grave

"In the morning so soon as the folkes were stirring, he rose and went to the horse-keeper, praying him to helpe him to his horse, telling him that he had tooke his leave of his mistris the last night Mounting his horse, away he rode to London, leaving the gentlewoman in bed, who, when she rose, attuning herself hastily, ('cause one tarried to speak with her,) missed not her crucifix So passed she the time away, as she was wont other dayes to doe, no whit troubled in minde, though much sorrow was toward her, onely she seemed a little discontented that her ghest went away so unmannerly, she using him so kindly So leaving her, I will speake of him, who the next morning was betimes at London, and coming to the inne, he asked for the gentleman who was then in bed, but he quickly came downe to him, who seeing him returned so suddenly, hee thought hee came to have leave to release himselfe of his wager, but this chanced otherwise, for having saluted him, he said in this manner Sir, did not I tell you that you were too young in experience of woman's subtilties, and that no woman was longer good than till she had cause, or time to do ill? This you believed not, and thought it a thing so unlikely, that you have given me a hundred pounds for the knowledge of it In brief, know, your wife is a woman, and therefore a wanton, a changeling to confirm that I speake, see heere (shewing him the crucifix,) know you this? If this be not sufficient prooffe, I will fetch you more

"At the sight of this, his bloud left his face, running to comfort his faint heart, which was ready to breake at the sight of this crucifix, which he knew she alwayes wore next her heart, and therefore he must (as he thought) goe something neere, which stole so private a jewell But remembering himselfe, he cheeres his spirits, seeing that was sufficient prooffe, and he had won the wager, which he commanded should be given to him Thus was the poore gentleman abused, who went into his chamber and being weary of this world, (seeing where he had put his only trust he was deceived,) he was minded to fall upon his sword, and so end all his miseries at once but his better genius persuaded him contrary, and not so, by laying violent hand on himselfe, to leap into the divel's mouth Thus being in many mindes, but resolving no one thing, at last he concluded to punish her with death, which had deceived his trust, and himselfe utterly to forsake his house and lands, and follow the fortunes of king Henry To this intent, he called his man, to whom he said,—George, thou knowest I have ever held thee deare, making more account of thee than thy other fellowes, and thou hast often told me that thou didest owe thy life to me, which at any time thou wouldest be ready to render up to doe me good True, sir, answered his man, I said no more then, than I will now at any time, whensoever you please, performe I believe thee, George, replied he, but there is no such need I onely would have thee do a thing for me, in which is no great danger, yet the profit which thou shalt have thereby shall amount to my wealth For the love that thou bearest to me, and for thy own good, wilt thou do this? Sir, answered George, more for your love than any reward, I will doe it, (and yet money makes men valant,) pray tell mee what it is? George, said his master, this it is, thou must goe home, praying thy mistress to meet me halfe the way to London, but having her by the way, in some private place kill her, I mean as I speake, kill her, I say this is my command, which thou hast promised to performe; which if thou performest not, I vow to kill thee the next time thou comest in my sight Now for thy reward, it shall be this—Take my ring, and when thou hast done my command, by virtue of it, doe thou assume my place till my returne, at

which time thou shalt know what my reward is, till then govern my whole estate, and for thy mistress' absence and my own, make what excuse thou please, so be gone Well, sir, said George, since it is your will, though unwilling I am to do it, yet I will perform it So he went his way toward Waltam, and his master presently rid to the court, where hee abode with king Henry, who a little before was enlarged by the earl of Warwick, and placed in the throne again

"George being come to Waltam, did his duty to his mistress, who wondered to see him, and not her husband, for whom she demanded of George, he answered her, that he was at Enfield, and did request her to meet him there To which shee willingly agreed, and presently rode with him toward Enfield At length, they being come into a by-way, George began to speake to her in this manner Mistress, I pray you tell me, what that wife deserves, who through some lewd behaviour of hers hath made her husband to neglect his estates, and meanes of life, seeking by all meanes to dye, that he might be free from the shame which her wickednesse hath purchased him? Why George, quoth shee, hast thou met with some such creature? Be it whomsoever, might I be her judge, I thinke her worthy of death How thinkest thou? Faith mistress, said he, I think so to, and am so fully perswaded that the offence deserves that punishment, that I purpose to be executioner to such a one myselfe Mistress, you are this woman, you have so offended my master, (you know best, how, yourselfe,) that he hath left his house, vowing never to see the same till you be dead, and I am the man appointed by him to kill you Therefore those words which you mean to utter, speake them presently, for I cannot stay Poor gentlewoman, at the report of these unkinde words (ill deserved at her hands) she looked as one dead, and uttering abundance of tears, she at last spake these words And can it be that my kindness and loving obedience hath merited no other reward at his hands than death? It cannot be I know thou only tryest me, how patiently I would endure such an unjust command I'll tell thee heere, thus with body prostrate on the earth, and hands lift up to heaven, I would pray for his preservation, those should be my worst words. for death's fearful visage shewes pleasant to the soul that is innocent Why then prepare yourselfe, said George, for by heaven I doe not jest With that she prayed him stay, saying,—And is it so? Then what should I desire to live, having lost his favour (and without offence) whom I so dearly loved, and in whose sight my happiness did consist? Come, let me die Yet George, let me have so much favour at thy hands, as to commend me in these few words to him Tell him, my death I willingly embrace, for I have owed him my life (yet no otherwise but by a wife's obedience) ever since I called him husband, but that I am guilty of the least fault toward him, I utterly deny, and doe at this hour of my death, desire that Heaven would pour down vengeance upon me, if ever I offended him in thought Intreat him that he would not speake aught that were ill on mee, when I am dead, for in good troth I have deserved none Pray Heaven blesse him, I am prepared now, strike pr'ythee home, and kill me and my griefes at once

"George, seeing this, could not with-hold himselfe from shedding teares, and with pitie he let fall his sword, saying,—Mistress, that I have used you so roughly, pray pardon me, for I was commanded so by my master, who hath vowed, if I let you live, to kill me But I being perswaded that you are innocent, I will rather undergoe the danger of his wrath than to staine my hands with the blood of your cleere and spotlesse brest: yet let me intreat you so much, that you would not come in his sight, lest in his rage he turne your butcher, but live in some disguise, till time have opened the cause of his mistrust, and shewed you guiltless, which I hope, will not be long

"To this she willingly granted, being loth to die causelesse, and thanked him for his kindnesse, so parted they both, having teares in their eyes George went home, where he shewed his master's ring, for the government of the house till his master and mistris returne, which he said lived a while at London, 'cause the time was so troublesome, and that was a place where they were more secure than in the country This his fellowes believed, and were obedient to his will, amongst whom he used himselfe so kindly that he had all their loves This poore gentlewoman (mistris of the house) in short time got man's apparell for her disguise, so wandered she up and down the countrey, for she could get no service, because the time was so dangerous that no man knew whom he might trust, onely she maintained herselfe with the price of those jewels which she had, all which she sold At the last, being quite out of money, and having nothing left (which she could well spare) to make money of, she resolved rather to starve than so much debase herselfe to become a beggar With this resolution she went to a solitary place beside Yorke, where she lived the space of two dayes on hearbes, and such things as she could there finde

"In this time, it chanced that king Edward, being come out of France, and lying thereabout with the small forces hee had, came that way with some two or three noblemen, with an intent to discover if any ambushes were laid to take them at an advantage He seeing there this gentlewoman, whom he supposed to be a boy, asked her what she was, and what she made there in that private place? To whom she very wisely and modestly withall, answered, that she was a poore boy, whose bringing up had bin better than her outward parts then shewed, but at that time she was both friendlesse and comfortlesse, and by reason of the late warre He being moved to see one so well featyred as she was, to want, entertained her for one of his pages, to whom she shewed herself so dutifull and loving, that in short time she had his love above all her fellows Still followed she the fortunes of K Edward, hoping at last (as not long after it did fall out) to be reconciled to her husband

"After the battell at Barnet, where K Edward got the best, she going up and downe amongst the slaine men, to know whether her husband, which was on K Henne's side, was dead or escaped, happened to see the other who had been her ghest, lying there for dead She remembering him, and thinking him to be the one whom her husband loved, went to him, and finding him not dead, she caused one to helpe her with him to a house there-by, where opening his brest to dresse his wounds, she espied her crucifix, at sight of which her heart was joyfull, hoping by this to find him that was originall of her disgrace for she remembering herselfe, found that she had lost that crucifix ever since that morning he departed from her house so suddenly But saying nothing of it at that time, she caused him to be carefully looked into, and brought up to London after her, whither she went with the king, carrying the crucifix with her

"On a time, when he was a little recovered, she went to him, giving him the crucifix, which she had taken from about his necke, to whom he said, 'Good gentle youth, keep the same, for now in my misery of sickness, when the sight of that picture should be most comfortable, it is to me most uncomfortable, and breedeth such horror in my conscience, when I think how wrongfully I got the same, that long as I see it I shall never be at rest' Now knew she that he was the man that caused the separation 'twixt her husband and her selfe, yet said she nothing, using him as respectfully as she had before; onely she caused the man in whose house he lay, to remember the words he had spoken concerning the crucifix Not long after,

she being alone, attending on the king, beseeched his grace to do her justice on a villan that had bin the cause of all the misery she had suffered. He loving her above all his other pages, most dearly, said, 'Edmond (for so had she named herself,) thou shalt have what right thou wilt on thy enemy, cause him to be sent for, and I will be thy judge my selfe.' She being glad of this, with the king's authority sent for her husband, whom she heard was one of the prisoners that was taken at the battel of Barnet, she appointing the other, now recovered, to be at the court at the same time. They being both come, but not one seeing of the other, the king sent for the wounded man into the presence, before whom the page asked how he came by the crucifix. He fearing that his villany would come forth, denyed the words he had said before his oast, affirming he bought it. With that she called in the oast of the house where he lay, bidding him boldly speake what he had heard this man say concerning the crucifix. The oast then told the king, that in the presence of this page he heard him intreat that the crucifix might be taken from his sight, for it did wound his conscience, to thinke how wrongfully he had gotten the same. These words did the page averre, yet he utterly denyed the same, affirming that he bought it, and if that he did speake such words in his sicknesse, they proceeded from the lightnesse of his braine, and were untruthes.

"She seeing this villan's impudency, sent for her husband in, to whom she shewed the crucifix, saying, Sir, do you know this? Yes, answered hee, but would God I ne'er had known the owner of it! It was my wife's, a woman virtuous till the divell (speaking to the other) did corrupt her purty,—who brought me this crucifix as a token of her inconstancie.

"With that the king said, Sirra, now are you found to be a knave. Did you not, even now, affirme you bought it? To whom he answered with fearfull countenance, And it like your grace, I said so to preserve this gentleman's honour, and his wife's, which by my telling of the truth would have been much indamaged, for indeed she, being a secret friend of mine, gave me this as a testimony of her love.

"The gentlewoman, not being able longer to cover her selfe in that disguise, said, 'And it like your majesty, give mee leave to speake, and you shall see me make this villan confesse how he hath abused that good gentleman!' The king having given her leave, she said, 'First, sir, you confessed before yon oast and my selfe, that you had wrongfully got this jewell, then before his majestie you affirmed you bought it, so denying your former words, Now you have denyed that which you so boldly affirmed before, and said it was this gentleman's wife's gift. With his majestie's leave, I say, thou art a villaine, and this is likewise false.' With that she discovered herself to be a woman, saying—'Hadst thou villan, ever any strumpet's favour at my hands? Did I, for any sunfull pleasure I received from thee, bestow this on thee? Speake, and if thou have any goodness left in thee, speak the truth.'

"With that, he being daunted at her sudden sight, fell on his knees before the king, beseeching his grace to be mercifull unto him for he had wronged that gentlewoman. Therewith told he the king of the match betweene the gentleman and him selfe, and how he stole the crucifix from her, and by that meanes persuaded her husband that she was a whore. The king wondered how he durst, knowing God to be just, commit so great a villany, how much more admired he to see his page turn a gentlewoman. But ceasing to admire, he said—'Sir, (speaking to her husband,) you did the part of an unwise man to lay so foolish a wager, for which offence the remembrance of your folly is punishment enough, but seeing it concerns me not, your wife shall be your judge.' With that Mrs Dornill, thanking his majestie, went to her husband, saying, 'Sir, all my anger to you I lay down with this kisse.'

He wondering all this while to see this strange and un-looked-for change, wept for joy, desiring her to tell him how she was preserved, wherein she satisfied him at full. The king was likewise glad that he had preserved this gentlewoman from wilfull famine, and gave judgement on the other in this manner. That he should restore the money treble which he had wrongfully got from him, and so was to have a yeere's imprisonment. So this gentleman and his wife went, with the king's leave, lovingly home, where they were kindly welcomed by George, to whom for recompence he gave the money which he received. so lived they ever after in great content."

The following extracts are given more or less chronologically.

FRANCIS DOUCE (ii, 199), in his comments on *Rom & Jul*, remarks that some of the incidents in that play and also in *Cymbeline* are to be found in *The love adventures of Abrocomas and Anthia*, by Xenophon of Ephesus. Thus Anthia having become the slave of Manto and her husband, he is captivated with her beauty, when this comes to the knowledge of the jealous Manto, she orders a trusty servant to take Anthia into a wood and put her to death. This man, like the servant in Boccaccio, and Pisano in Shakespeare, commiserates the situation of Anthia, spares her life, and provides the means for her future safety. Another incident common to Anthia and Imogen is the draught of poison which Anthia swallows to evade a marriage, but which proves to be merely a sleeping potion. I doubt that Douce ever placed any credence in his own suggestion of a connection between Xenophon of Ephesus and Shakespeare of Stratford. It gave him, however, a chance to say that 'one might suspect that some novel, imitated from 'the *Ephusiacs*, was existing in the time of Shakespeare, though now unknown.'

KARL SIMROCK (*Die Quellen des Shakespeare*, 2te Auflage, p. 276. The First Ed., 1831, was translated by J. O. Halliwell for the *Shakespeare Society*). The story of Boccaccio has probably arisen from a Latin original, to which also the German Folkbuch may be due, which appeared at first without date or place under the title '*Ean liebliche history und Warheit von vier Kaufmendern* 4', then later at Nuremberg, under the title '*Am liebliche historie von vier Kaufleuten*'. In Sweden and Denmark this book is still popular, in Germany it has gone out of use, but has lately been replaced by an entirely modern work, which has arisen out of Boccaccio's novel. It bears the title 'The fair Carolne, as a Colonel of Hussars, or the Mag-nanimous Wife of a merchant,' 1826. Upon the earlier work, compare Grimm, *Alteutsche Wälder*, i, 68, [p. 280]. A. W. v. Schlegel gives as the plot of *All's Well* that woman's fidelity and resignation conquer the misuse of man's supremacy. Thus generally expressed, the same thought is the foundation of the present play, and of several others of Shakespeare, among them we count *Lear*, *The Winter Tale*, *Two Gentlemen*, *Much Ado*, *Pericles*, and *Othello*, albeit, in this last, the triumph of pure womanhood takes a tragic turn. In *Measure for Measure* Shakespeare hardly found this idea at hand, but, by certain alterations, he contrived to draw his material into the same circle, nay, even to bring it forward a second time in *Isabella and Mariana*. In *The London Prodigal*, erroneously attributed to Shakespeare, it is the wonderful fidelity and devotion of the woman which reforms the villain. We should never have done, if we were to enumerate all the legends and stories of the subject, we restrict ourselves, therefore, to the most important. Schlegel has brought forward as an example the account of *Griselda*, which, as *The Markgrave Walther*, is become popular in Germany, with equal propriety we may include the



legend of Lucrece, in Livy, of Bertha of the Broad Foot, the wife of Pepin (see Valentin Schmidt, on *Italian Heroic Poems*, pp 1-42, Grimm, *Alteutsche Wälder*, iii, 43, and my *Bertha the Spinster*, 1853), of Hildegard, the spouse of Charlemagne (Schreiber's *Legends of the Rhine*, p 63) [Although Smrock's treatise is 'The Sources of Shakespeare in Novel, Story, and Legend,' his zeal leads him, at times, very far a-field I have, therefore, here omitted many references to tales, historic and legendary, which cannot by any possibility have served as a source of any of Shakespeare's plots Smrock well describes the frame on which all these stories are built] In this great family of stories, a narrower circle is formed of those which, like the present, begin with a husband, honest-minded at first and firmly grounded in a belief of his wife's fidelity, who wagers with a calumniator of the whole sex that the latter cannot succeed in vanquishing the lady's virtue This introduction has decided advantages, for, besides at once establishing the theme in question, it also greatly serves to develop the main idea, when the husband, at first so confident that he wagers his whole fortune upon his wife's virtue, is yet not proved sufficiently firm in his faith and trust in it, inasmuch as he suffers himself to be deceived by proofs and tokens surreptitiously obtained, and to be hurried with cruelties which bring about the triumph of woman's fidelity and long-suffering The apparent victory which that degrading opinion of the female sex temporarily gains serves at last only to show the purity and height of woman all the more brilliantly, wherein the best of husbands has shown too little confidence This may be the reason why this introduction is become so great a favourite

The discovery that there existed a French Poem of the thirteenth century whereof the subject has scenes in common with *Cymbeline* is probably due to FRANCISQUE MICHEL, who in 1834 published in Paris, from a MS, a Poem, probably composed after 1225, called *Roman de La Violette ou de Gérard de Nevers, par Gibert de Montreuil* 'The subject of this romance,' says Michel in his preliminary 'Notice,' 'is, in no respect, historic Never did a Count of Nevers live, of the name of Gérard or of any other name, to whom we can attribute such adventures as are recounted by Gibert . There remains, however, a question to be answered of a more serious nature Is Gibert the original inventor of the drama which he unfolds in his romance? In this respect we can offer only facts wherefrom the reader can form what conclusion he pleases' Hereupon Michel gives excellent abridgements of two or three romances closely resembling *La Violette*, that is to say, they have three chronic symptoms in common,—a braggart husband, an over-confident villain, and an unassailable wife,—given these three and the literatures of all lands from Lapland to Japan are snowed under with the versions In a certain MS in the 'Bibliothèque Royale' there is a prose romance, *dou roi Flore et de la bielle Jehane*, which has really the same theme as *La Violette*, and appears to be somewhat later in date than the early years of the XIII th Century It is one of the best of the old French romances and interludes, but of a length,—eleven octavo, double-column pages,—too great to be translated here The zealous reader will find it in William Morris's *Old French Romances*, 1896, pp 61-115 The heroes of the story are Robert and Raoul Robert was the esquire of a Knight in Flanders, who gave him his daughter with four hundred livrées of land [a measure of land which brings in a livre of rent] No sooner was the marriage ceremony over than Robert had to fulfill a pilgrimage to the shrine of Saint Iago of Compostella One of his friends rallied him on this project and laid a wager that he would usurp his matrimonial rights during his absence The prize of him who won was to be the seignory of him who lost Robert went his ways. Raoul paid

most assiduous court to Jehanne, but all in vain, one day, however, the maid servant of the lady admitted him to her room when she was taking a bath, he thereupon seized her, unclad as she was, and carried her in his arms to a bed, but she struggled so valiantly that he was forced to let go his hold, and she thereupon so grievously wounded him by a blow in the face with a club that he was glad to escape, but not, however, before he had seen a black mole on the inside of her thigh and a wart on her grom. The proof of his knowledge of these secret signs gained him his wager. After innumerable adventures, which have no similarity to those of Gerard and Euraud in *La Violette*, the cheat is discovered, a duel follows between Robert and Raoul, who is wounded to the death and confesses his guilt. Robert eventually dies, and Jehanne, his widow, marries Florus the king of Alsace, and bears him a son, Florens, who becomes the emperor of Constantinople, and a daughter, Florie, who marries the son of the King of Hungary. Was virtue ever better rewarded?

There is another *Roman du Compté de Poitiers*, whereof the First Part is a parallel to *La Violette*, as follows. Pépin was holding his court at Paris, and there sat with him at table dukes, chevaliers, and counts, and among them the gayest of all was Gerard the Count of Poitiers, who vaunted that his wife was the fairest and most faithful of women. Piqued by these boasts, the Duke of Normandy offered to wager his duchy against Poitou that he would gain the good will of the lady. The wager was accepted. The Duke goes to Poitiers, presents himself to the Countess, begs hospitality, which she gives him. During the dinner he indulges in a familiarity which sufficiently intimates his designs. After dinner he makes an open declaration of love, which the lady repels, and retires, leaving the Duke abashed and irritated. The Countess rehearses to her nurse the Duke's insolent proposals. The nurse goes to find the Duke, and, false to her mistress, offers so to aid him that he will be able to win his bet. The Duke promises a large recompense. Thereupon the false woman steals her mistress's finger ring, and also some of her mistress's hair while she was combing it, and then cuts out a little piece of the fine velvet of her robe. The perfidious woman carried these three things to the Duke to be used against the Countess. Accordingly he presented himself before Pépin, and thus addressed the Count:

'Fraus quens, c'est péchiés de mescroire,  
 Ensagnes ai qui font acroire,  
 Vés chi x de ses cevex sors,  
 Qu'plus relusent que fins ors,  
 Vés chi l'anel que li donastes  
 A icel jor que l'espousastes,  
 Et ceste ensagne de condal  
 Fu pris au bon samit roial  
 Que vostre ferme avoit vestu  
 J'ai gaagné et vous perdu '

'False Count, it would be a sin to disbelieve me, I have proofs which compel belief, Lo, here are ten of her yellow hairs, which glow brighter than fine gold, Lo, here is the ring you gave her on the very day you married her, and this proof is a piece of taffeta (?) which was taken from the royal velvet wherein your wife was clad, I have won and you have lost'—(My having in Thirteenth Century French is a younger brother's revenue, but, I think, the foregoing translation is adequately

exact)—Pépin ordered the Countess to be brought to Paris, when she arrived she denied that she had in any way yielded. Nevertheless Pépin decided against her. The rest of the story has no relation to our present purpose, and need not be detailed. It is sufficient to know that after separation and innumerable adventures by both, virtue is triumphant, the villain vanquished in a duel, and restitution of estate followed. As for priority in the composition of these versions,—it is almost impossible of proof, before the age of printing, and of no importance after it, in connection with Shakespeare. It is necessary to rehearse the substance of these versions, however, because some German students of Shakespeare have apparently considered them of prime importance. There still remain two which deserve attention, *La Violette* and *A Miracle of Notre Dame*. It is in the preface of the former that its editor, Mons. Michel, makes the earliest reference, that I can find, to the similarity of its plot to that of Iachimo's treachery. The two stories touch each other on only one point, but this is noteworthy. The proof of guilt produced by the villain does not rest on rings or crucifixes, nor even on disfiguring moles, but on a mole or birthmark resembling a flower. The story of *La Violette*, as much of it as relates to our present purpose, is as follows (let me premise that, as far as I know, there is no translation of this story, even into modern French, and the *Lexicon* of La Curne de Sainte-Palaye does not include this MS. in his list of books. If my translation is wrong, I shall merely quote Dr. Johnson and ejaculate 'Ignorance, pure ignorance!')

Once on a time there was a King of France who was fair in person, valiant in arms, wise in councils, and of great renown. One day in April at Easter he held a fair and gentle court, and invited Dukes and Counts, and Countesses and Chatilanes and duchesses, and all of immense wealth, and they all gathered at Pont-de-l'Arche. After feasting, the King invited them all to dance a round, and many of the ladies sang lovely songs, when all had sung of love and happiness, the King called up a knight whose beauty stirred the ladies' hearts. 'For as I have learned, his face was more blushing than the rose in May. One thing, however, pleases me much that he would never listen to flattery, for he really could not bear to hear mention made of his beauty nor of his prowess. And I can therefore say to you most emphatically that his were the best songs that were ever made in his day. Much land he had and a fair lady love, but she was not of the court. Gérars was his name to all his vassals—a name of great renown. And for that he sang so well, the Chatilane of Dijon begged him of all loves to sing her a couplet of a song.' 'Willingly, Dame,' he replied, 'I am not disposed to deny you the pleasure.' Then he sang in clear tones a sweet song of love, and afterwards a *cançonete à Karole*, which is a song that they sang as they danced, and it said 'Love sick am I from morn till night, Yet this alone makes life more bright.' 'In very truth,' he said, 'it makes life brighter. For I dare maintain that I have a Lady love, fairer than any dame or damoiselle in the world, the most discreet and courteous of all between Metz and Pentoise, and I would dare to prove that a woman better than my love is no where to be found. And because I am talking of her I will sing this song. 'Dont n'ai-jou droit ki m'envoise, Quant la plus biele amie ai? Am I not right to be merry, since the fairest of dears is my own?' But the cavaliers were not pleased, and there were more than eight of them who were so vexed that their hearts almost cried out. But Lisiart, who was perfidious and malicious, was the worst of all. A greater felon than he had not lived since Gandon [the betrayer of Roland]. He was long and hard and dry and lean, and he was fiery and hardy, and the Count and Seigneur of Forez, and he said to the other knights:

'You have heard how this braggart [*vassa*] makes merry A great noise he has made to-day, and has much praised his mistress, but I dare to deny that she loves him as he says, and if the king will take note I will wager all my lands against his, if within eight days, for so long must be my sojourn there, his mistress does not give me recompense'

The King warned Lisiars, 'Que cil ki velt hounir autrui Que li mans revertist sour lui,—That the evils return on him who wishes to disgrace another,' and, having taken note of the wager, he suffered Lisiars to depart The story then turns to the damoiselle, Ornaus (the Euryanthe of Spohr's Opera), the Ladylove of Gérars, and a really charming picture is given of her, sitting at the window of a high tower listening to 'les cans dous, et plaisans, et biaux des oysiaus', her thoughts fly to her lover, she sighs and love prompts her to sing a song wherein Love brings joy—at the season when the woods and meades and flowers are expanding, and sights and sounds awaken emotions deeper than the heart can think or lips utter When the song was finished she leaned her cheek upon her hand Lisiars had heard the song as he approached the castle, when he arrived, he sent his head-servant to ask for hospitality, which was accorded by the Chatlain Ornaus heard the news, and in due time descended from the tower and entered the hall, attended by her 'maistresse,' who was very false and treacherous (In a foot-note Mons Michel says that by this term, *maistresse* or even *maistre*, those elderly women are designated who act as duennas in superintending the young ladies) Ornaus welcomed the Count courteously, but when they were seated the Count became very thoughtful, and at last he addressed Ornaus, telling her what reports he had heard of her wonderful beauty and virtue, and how his heart would give him no rest until he had come hither, that her image was ever before him whithersoever he went, he prayed her, therefore, to have mercy and compassion on him 'Ha, Sire,' she cried, 'mercy for pity's sake!' If I tolerate what you have just said, and do not respond with rudeness, be assured that it is through my courtesy, you may as well try to scratch the moon which is in the heavens above as to attain to what you have asked of me I will never so outrage my love as to yield to what you ask of me, which you can obtain much more conveniently at your inn' Thus they argue through fifty lines of the poem, until Lisiart, seeing the hopelessness of his appeal, becomes very downhearted at the prospect of losing all his estates As he sits alone after dinner, plunged in gloomy reflection, the old *maistresse*, who is as bad as bad can be, a descendant of robbers, Gondrée by name, and a sorceress to boot, who had murdered two of her illegitimate children, noting the melancholy of the Count, she approached him, and to her he unburdened his heart, promising to her robes and horses and possessions if she would only help him to retain his estates Then the old bug [*pugnaise*] promised to supply him with such proofs that he would be believed on his return to Court, and that he had nothing to fear Two servants with candles then escorted Lisiart to his chamber And Gondrée conducted the lady to her chamber, and when she had made the bed ready, she asked her lady if she would lie naked or in her chemise in the bed, for throughout her life the fair one had evaded showing her naked flesh Then the old one came to the bedside and said 'My lady, I have marvelled at one thing, these seven years that I have waited on you, never have I seen you unclothed, and I have often wondered whether or not your chemise concealed anything' '*Maistre*' [see note above by Mons Michel], she replied, 'for the last seven years and a half, as a guarantee for my *ami*, I have done this thing, I have a birthmark on my body which I reveal to no man whatsoever, except to my friend, who has often said to me if other people know it, then they

have half my good fortune So I made a contract with him ' Then the Old One took counsel with herself, and the next morning prepared a bath for her lady, and when the lady was in the bath she looked through a hole in the door, and behold on her right breast there was a purple violet on the snowwhite bosom No sooner had she seen it than she ran to Lisiart and bade him dress himself quickly and come see that which would gain his wager He came immediately, and, on looking through the hole in the door, saw on the lady's right breast a violet as though dyed in purple there 'By Saint Thomas!' said he to the Old One, 'thou hast saved me!' So he set about returning to his Court at once For our present purpose it is hardly worth while to follow him thither or to continue the story It suffices to say that at a magnificent court held by the King at which Euriaus (as she is now called) is present, out-rivaling in beauty every goddess of heathendom, and enthroned by the King's side, Lisiart produces his proof and Gérars loses his land and estates He bids Euriaus to accompany him, and in a forest, where he intends to kill her, she saves his life by warning him of a monstrous serpent which is about to devour him For this act of mercy he spares her life, but deserts her After innumerable adventures both are reunited Lisiart is vanquished in a duel, confesses his treachery, and Gérar's lands are restored to him As I have said, what is noteworthy is that the birthmark is a flower

We now come to *Un Miracle de Nostre-Dame*, reprinted and translated into modern French by M FRANCISQUE MICHEL (It is to be found in *Théâtre Français au Moyen-Age*, par M M MONMERQUÉ et MICHEL, Paris, 1839, p 417) It is this ancient drama which, through J P COLLIER, gave the earliest intimation in England that there existed in French a plot so similar to that of *Cymbeline* that it may possibly share with Boccaccio the honour of having furnished suggestions to Shakespeare

COLLIER (*Farther Particulars*, etc, 1839, p 25) gives an excellent abstract of the story, which is here repeated, and afterwards I will add the passages from the original which seem parallel to *Cymbeline*

'Lotaire, the Emperor, makes war on Alfons, King of Spain the latter flies to his brother, the King of Granada, for assistance During his absence, Lotaire and his nephew, Ostes, lay siege to Burgos, and there capture Denise, the daughter of Alfons Lotaire procures Ostes to be married to Denise, and makes them King and Queen of Spain Lotaire and Ostes for a time quit Spain for Rome, leaving Denise behind in Burgos At Rome, Ostes meets Count Berengier, and the latter wagers his possessions with the former, who gages his kingdom of Spain, on the chastity of Denise during her husband's absence Berengier proceeds to Burgos to make the attempt, and concerts with Eglantine, the female attendant of Denise, in order to accomplish his purpose She gives her mistress a sleeping draught and then steals what Denise most valued (*un os d'un doigt du pied de son mari*, which he had given her just before his departure for Rome), and informs Berengier of some secret mark she carried on her person Berengier returns to Rome, shows the os in triumph, and discloses the secret mark he pretends to have seen Ostes determines to kill Denise, but she is pre-informed of his intention, and by advice of the Virgin flies from Burgos to her father and uncle, at Granada, in male attire She is taken into the service of the latter, and, unknown to be a woman, is made his standard-bearer Ostes, unable to find her and to wreak his vengeance upon her, turns renegade, blasphemes his Creator, and serves the Saracens In the meanwhile, the King of Granada and Alfons collect their forces and are about to march against

Lotaire, when Denise (who now calls herself Denis) entreats that she may proceed to Rome, to have an interview with Lotaire, promising to do her best to render bloodshed unnecessary. She goes to Rome, and, proclaiming Berengier a traitor to Denise, challenges him to single combat. Ostes by this time has repented his denial of Christianity, and warned from heaven, proceeds to Rome to do penance for his sin. He arrives when the combat between Denise and Berengier is about to take place. Ostes, too, challenges the traitor, and is adjudged to enter the lists against him in preference to Denise. Berengier is overcome, confesses his crime, Denise discloses her sex, and the war is at an end. Alfons is not restored to his kingdom, which continues in the hands of Ostes and Denise, but Lotaire gives him the kingdom of Mirabel and the Comté of Vaux-Plaisiez, while the King of Granada bestows upon him land which will yield him 3000 livres per annum. The above is a bare outline of the chief incidents, and there can be little doubt that the performance was popular from the romantic nature of the story, the rapid changes of the place of action, and the number and variety of the characters, including the Creator, the Virgin, the Archangels Gabriel and Michael, and St John. That it originally came into England in a dramatic shape nobody will pretend to assert, but, recollecting the intimate connection between the religious bodies of this country and of the continent (often the principal performers in such representations), it is not unlikely, and it may have been the subject of an old Miracle-play long before the time of Shakespeare. On the other hand, some novel may have been formed upon the same foundation as Boccaccio's story, both of which perhaps had the same origin as the French Miracle-play, and to this our great Poet may have been indebted.

After the fall of Granada the Emperor wishes his nephew, Ostes (or Otho), immediately to marry Denise, the daughter of the defeated King Alfonso, and then accompany him to Rome. Otho answers the King, 'Sire, just wait for me a minute,' and then to his wife, 'Come hither, lady, I pray. Here, if you hold my love dear, take this bone, guard it well. It is the bone of one of the fingers of my foot [*c'est de l'un des doigts de mon pied*]. And take care that in no possible circumstances it is either seen or recognised by any man, it must be the secret sign of our mutual love—Now we can depart, sire, I am ready.' After they are all gone, Denise, who is now Queen of Spain, says to her maid 'Eglantine, I have always confided my secrets to you, even before I became queen, you know. *Eglantine* Dear lady, you say true, and, thank God! I have never been so foolish as to disclose a single one, no matter what it was, to a single man or woman. Why do you thus speak, madame? Tell me. *Denise* My friend, I trust you, and, therefore, I am about to tell you another. What is this in my hand? Give me your opinion. *Eglantine* I think it is a bone, but cannot tell whether it is man's or beast's. *Denise* I'll tell you in secret that it is a bone of one of the fingers of my husband's foot, which, out of love, he has charged me to guard carefully, this is the reason, in very truth, why for the love of him I wish to carry it with my jewels. Let us place it there.'

The scene here shifts to Rome. Berengier (the Iachimo of *Cymbeline*) welcomes the emperor to his native land. '*Emperor* Berengier, I believe you gave me no help in my war, as it seems to me you were afraid of blows. *Beren* No, by my faith! very dear sire, but illness kept me long in bed. *Ostes* Very dear uncle, with your permission I will now take my leave of you and depart for Spain to see my wife. *Beren* King Ostes, I swear to you upon my soul that whoever thinks he has a wife all to himself, he shares her with two or three, and he who in such a case

has faith in a woman is full of ignorance I tell you true, I make the boast that I do not know the woman living from whom, if I can speak with her two times, I do not hope to obtain at the third time all that I can desire *Ostes* I'faith! Berengier, it is accursed to speak such abominable things of women, And, certes, I don't believe you, I know that there are many good wives, both lovely in person and gracious in soul. *Beren* Certes, it is very easy for you to say so I'll tell you what I'll do I'll go and have an interview with your wife, and I wager that from the first tête-à-tête I can have with her, I'll have her consent Come on, wager or shut up Bet with me! *Ostes* Yes, by the soul of my father! and, my royal father-in-law, I consent to forfeit the crown of Spain, if she is so abandoned as to let you touch her, with this condition that, if you do not accomplish your purpose you will give me your land and property, this is my wager *Beren* For my part, I'd consent at once, if I knew how I could prove it, which I don't *Ostes* You can easily attain a proof, I'll tell you how if you are clever enough to describe to me a mark she bears and to tell me where it is (note this well!), and also to bring me that which she guards for my sake, I swear I will instantly let you freely have all Spain *Beren* *Ostes*, I willingly assent, and I swear to you that if I miscarry, you may be very sure that I'll not keep back the value of a clove of garlic, I'll hand over every bit of it, and this on the condition that you will sojourn here until I return *Ostes* All right, now dispatch I'll abide here' There is no intimation of a change of scene, the next person that speaks, however, is '*Denise* Eglantine, we must start for church, I wish to attend divine service and pray for my husband *Eglantine* I am ready, madame, to obey your will in all places *Beren* I must think over my plan, how best to attain success I see the queen yonder, coming hither, how lucky! I'll speak to her—Dear lady, God grant you long life, and salvation to your soul! *Denise* What brought you here, Berengier? be welcome If you'll tell me I'll listen *Beren* Madame, I'll tell you I came hither on purpose I came from Rome, where I left your seigneur, who cares for you no more than for the stem of a cherry, he has a liaison with a girl that he loves so that he can't be separated from her This made me leave Rome to come and tell you; for it gives me great distress and rage, and since he is behaving so badly I am fallen so deeply in love with you that neither by day nor by night can I endure it, this passion, madame, makes me suffer cruel woes *Denise* What, Berengier! On your soul! are you so valliant that you come from Rome to this place to utter such language to me! Certes, neither you nor your race can speak a word of what is good, unless for baseness and treachery, therefore it is that I do not believe a word you say Away! away! leave my presence, instantly! *Beren* Lady, for the love of God! do not scorn me, if I utter my plants to you, it all comes from the love with which you have inspired me, my colour comes and goes and my heart is so distracted with love that I have utterly abandoned eating and drinking *Denise* Leave here at once, flattering liar! *Beren* Dame, I'll leave without another word, since what I say to you here in secret displeases you *Denise* It pleases me to return home, I'll walk no further to-day Return at once with me, Eglantine'

Berengier sees that he has made a false start, and in desperation determines to bribe Eglantine, and is successful She promises to obtain the jewel which Denise so prizes, and to discover what the birthmark is and where it is To this end, Eglantine in a soliloquy decides to give Denise wine enough to make her sleep so soundly that she 'can examine her body all over and find out the birthmark' Herein she succeeds, steals the toe-bone, meets Berengier by stealth, gives him the

bone, and whispers in his ear the place where the birthmark lies Berengier at once hastens to Rome and obtains an instant audience of the Emperor and of Ostes, and boasts that he is King of Spain if the latter keep his word 'Speak!' he exclaims, 'do you recognise this bone?' In very truth, I dare to tell you (sure, be not irritated!) that I have seen the woman from head to foot I can speak to you of her birthmark, I'll tell it in your ear, if you wish Ostes Eh, Diex! how afflicted I am! I see clearly that I have lost my country Rage splits my heart in twain — False and disloyal woman! Why hast thou done me such shame! I so trusted in thine honour that I held thee for the best of women, but never shall I find repose until I have put thee to a shameful death'

Ostes leaves Rome for Spain, where he intends to put Denise to death Some of her faithful Spanish subjects hear of his design and travel day and night to forewarn her Her distress is naturally profound, and she turns to her only source of comfort, so earnestly and fervently does she pray for divine succour that God hears her and says to Mary, 'Mother, I see down there the Queen of Spain in despair, for it is not without cause that she is in a bad way, therefore she never ceases to pray to you Get ready and go to her promptly *Nostre-Dame* Son, I will obey your command it is right Let us go, without stop, angels, to where I am so prayed to Accompany me both of you, singing with gladness'

Nostre-Dame comforts Denise and tells her to don secretly the costume of a squire and go to her uncle in Grenada It is on this journey to Grenada that Denise utters the last words wherein any semblance to Imogen has been found Imogen in man's clothes says, 'I see a man's life is a tedious one', Denise in a squire's livery sighs forth 'E Diex! j'ay touz les membres roupz De ceste erre que j'ay empris,— Eh, Dieu! every limb is broken by this journey I have undertaken' And here we leave her Of course, being in Heavenly hands, her future is secure In the inevitable and chronic duel which has to take place between Ostes and Berengier, the latter at the sword's point confesses all his lies

In *Germania* (Wien, ix Jahrgang, p 458, 1864) KARL SCHENKL, supposing that Holinshed and Boccaccio were the only sources of the Plot of *Cymbeline*, offers a third in the fairy-tale *Sneewitchen*, wherein there is a bad Queen who hates her stepdaughter and tries to remove her by poison To be sure, this unfortunate state of affairs is not strikingly distinctive, and Schenkl admits it, but what is 'irrefragable' is the similarity of the scenes where Imogen lives in the cave with that noble pair of brothers and that portion of the fairy-story where Sneewitchen finds refuge and protection in the house of the dwarfs Both Sneewitchen and Imogen are dead-tired when they enter the cave and are refreshed by the food they find there, and just as the dwarfs regard the fair child as a being of a higher realm, so Belarius thinks Imogen to be, were it not that she was eating food like a mortal As Sneewitchen keeps house for the dwarfs, so also Imogen cooks and even cuts roots in characters When Sneewitchen, by the cunning of her step-mother, falls into a deathlike trance, the dwarfs cry for three days and then carry her in a crystal coffin to a mountain where the King's son finds her and restores her to life Imogen is bewept and bewailed by the two mountain youths, and, strewed with flowers, is not buried, but laid on the surface of the ground Assuredly, in Shakespeare's play, this episode is the most charming Idyl poet ever wrote It would be interesting to know whether or not this fairy-story still survives in England, and in what guise

HALLIWELL (*Introduction*, p 14) refers to *The Lady of Boeme*, a translation from Bandello, [the Nineteenth Story] in Panter's *Palace of Pleasure*, [The Twenty-



eighth Novel], 1567 Beyond a wager on a wife's chastity, *The Lady of Boeme* has nothing whatsoever in common with the *Cymbeline* story Two knights undertake to win the love of the wife, who manages to imprison each in turn in her castle and makes the quality and daintiness of their food depend on their industry and proficiency in spinning flax

R GENÉE (vol x, p 334, Hildburghausen) states that the same plot had been dramatically treated before Shakespeare's day, in 1596, by a German author under the title '*The beautiful Story of a God-fearing Merchant of Padua*,' whereof the composer was Zachariah Lubhold von Solbergk, who in the Dedication describes himself as 'School master and Townclerk of Silberberg' The 'pious' merchant is named Veridicus, his opponent Falsarius, and the conductor of the intrigue is an allegorical character named 'Marnage fiend' (*Eheteufel*) In construction and exposition this drama, written throughout in rhymed couplets, is extremely naïve In its main features it agrees with Boccaccio, where he diverges, there is not a solitary passage which recalls either Shakespeare or the English version

B LEONHARDT (*Anglia*, vi Band, 1 Heft, p 1, 1883) analyses Boccaccio's *Novel*, *Westward for Smelts*, *Le Roman de la Violette*, *Le Roman du comte de Poitiers*, and *Sneewitchen* (of the last he says there are doubts that this story, which is believed to have originated in Hesse, was known in England in Shakespeare's day), and the conclusion to which he comes is that Shakespeare took the plot of *Cymbeline* solely from the Ninth Novel of the Second Day of Boccaccio and from Holinshed's *Chronicles*, that the welding of the two was his own creation, and that he neither knew nor used the other stories just mentioned

S LEVY (*Anglia*, Band vii, Heft 1, p 120, 1884) urged the claims of the *Eighth Story* of the Second Day of Boccaccio to the honourable position of being the source whence Shakespeare derived his plot This may have been a jest on Levy's part, and a poor one The only ground common to this *Eighth Story* and to *Cymbeline* is that the incidents relate to human beings

R W BOODLE (*N & Qu*, VII, iv, 405, 1887) finds the similarity between *Cymbeline* and *The Rare Triumphs of Love and Fortune* (Hazlitt's *Dodsley*, vi) 'so striking' that he was 'astonished to find that it had escaped the notice of Collier' (its original editor) Inasmuch as the best way to repeal a bad law is to enforce it, so, I suppose, the best way to disprove an erroneous theory is to print it Accordingly, from the following sketch we may discern the parallelism which is so close as to remove, so Boodle thinks, 'all doubt as to the fact that Shakespeare must have read the old anonymous play,'—and, may I add, we cannot but marvel at the depth of the impression which it made in Shakespeare's mind, having been stored in his memory from 1589 (the date of the only copy now in existence) until it leaped to light to help him, poor fellow, when he was floundering in the plot of *Cymbeline* 'A noble lord, Bomelio (Shakespeare's Belarius), after serving his king, Phizanies (Shakespeare's Cymbeline), in war, is banished from the court owing to some slander In this strait he takes up his abode in a cave not far off, and is known as the "old hermit" Here he, like Prospero, studies magic, and some time before the commencement of the play he had given his son Hermione (Shakespeare's Posthumus) to the king "for a jewel of some price" Since this transaction Hermione, like Posthumus, has lived in court, enjoying "the king's

gracious countenance," and what more natural than that he should attract the affections of the king's daughter, Fideia (Shakespeare's Imogen)? The play begins with Fideia's brother, Armenio (Shakespeare's Cloten), discovering the loves of Hermione and Fideia, whereupon a quarrel takes place, ending in a passage of arms between Hermione and Armenio (as in Shakespeare), in which Armenio is wounded. Hermione is promptly banished from the court, but before leaving secures, as he thinks, a faithful go-between for himself and Fideia in the person of Penulo, a courtier and parasite. Hermione hies off to the old hermit's cave, where he is recognised by Bomelio as his son. Hermione accordingly sends through Penulo to ask Fideia to join her lover in the hermit's cave, but, unlike Posthumus's Pisanio, Penulo proves false, and dispatches Armenio after his sister. She is accordingly dragged back to court, but Armenio is struck dumb by Bomelio's sorcery. The sequel of the play is not much to our purpose. Bomelio, in the disguise of an "uplandish" physician, visits the court, and offers to cure Armenio of his dumbness, managing meanwhile to abduct Fideia for his son. The *dénoûment* takes place in the cave, whither the king and courtiers resort. As in "Cymbeline," we have a theophany (Mercury, Venus, and Fortune) taking part with the mortals in the action of the play. It ends with the restoration of Bomelio to court and of Armenio to speech, while Fideia gets her Hermione.

E. YARDLEY (*N & Qu*, VII, viii, 26, 1889) notes that some likeness appears to exist between the Belarius portion of *Cymbeline* and a play of Calderon, 'abridged by Voltaire and called by him *Tout est Vérité et tout Mensonge*, wherein Astolpho, who had been ambassador to the Emperor Maurice, lives in disguise as a mountaineer in Sicily, bringing up savagely and in ignorance of their origin, Heraclius, son of the murdered Emperor Maurice, and Leonidas, son of the usurping Emperor Phocas. The origin of these youths is afterwards revealed to the Emperor Phocas.'

It is evident that Boccaccio is a source of the Plot, as far as Imogen is concerned, and it is equally evident that he is not the only source. What other sources there may be is still a debatable question. Dr R. OHLE has searchingly investigated the French versions of this story—those versions, namely, from which Boccaccio drew his materials. He assumes that there was a primeval, original story, in this story there is no reference to a mole or birthmark. From this original there followed three versions. First, an imaginary old English version, Second, *The Count of Pothiers* (in neither of these two versions is there any birthmark), and Thirdly, an imaginary epic text of the *Miracle of Notre Dame*, concerning Otho, King of Spam, wherein the birthmark is introduced. The First (no birthmark) had two descendants: the story in *Westward for Smelts* (no birthmark) and an imaginary Renaissance Drama. From the Second (no birthmark) descended *La Violette* (with birthmark, but perhaps borrowed from the imaginary Third). From the imaginary Third (with birthmark) there descended an Anonymous Novel, King Florus and Jehane, and the extant *Miracle of Notre Dame* (to which Ohle had given a putative epic ancestor). All these three gave a birthmark. From the Anonymous Novel Boccaccio derived his materials. And finally *Cymbeline* combines Boccaccio and the imaginary Renaissance Drama, the twin brother of *Westward for Smelts*.

In order to show the connection between *The Miracle* and *Cymbeline*, Ohle indicates the following passages, with the understanding that these passages are to be found only in the former play. 'Dame, venez ici, [I give the modern French—Ed.] je vous en prie. Gardez-moi cet os-ci, tenez, si mon amitié vous est quelque peu

chère, car c'est de l'un des doigts de mon pied' With this passage Ohle regards as 'identically'—Heaven save the mark!—the beautiful and touching words of Posthumus when he places (I, ii, 62) a 'manacle of Love upon the fairest prisoner' 'In both pieces,' continues Ohle, 'the seducer endeavours to awaken the jealousy of the victim' Wolff was the first, as far as I know, to call attention to this correspondence, which is, in sooth, noteworthy inasmuch as Boccaccio, whom Shakespeare follows in other details of the wager, gives us no interview between the beguiler and the woman Iachimo's fluent speech means no more than these direct words of Berengier in *The Miracle* 'Je viens de Rome, où j'ai laissé votre seigneur, qui ne fait pas plus de cas de vous que de la queue d'une cerise, il a formé une liaison avec une fille qu'il aime tant qu'il ne peut s'en séparer' The German critic was evidently unaware that more than fifty years before he wrote, COLLIER (*Farther Particulars*, p. 28) had called attention to the similarity between the French *Miracle-Play* and *Cymbeline* in this identical passage, and, what is more, had called attention to a striking passage which Ohle failed to notice (See COLLIER, above) Denise, or La Fille, in *The Miracle* repels Berengier as Imogen repels Iachimo 'Comment, Berengier? Par votre ame! êtes-vous un vaillant homme au point de venir de Rome jusqu' ici pour me tenir un pareil langage?' Both heroines don man's apparel, and both complain of the unaccustomed disguise Imogen says, 'I see a man's life is a tedious one,' etc., III, vi, 3, etc. Denise, 'Eh Dieu! j'ai tous les membres rompus de ce voyage que j'ai entrepris' Finally, Ohle regards the vision, which appears to Posthumus in the Fifth Act, as the chief point of resemblance with *The Miracle*, wherein God, at the entreaty of the Holy Virgin, personally appears to Otho (Posthumus) and rebukes him for seeking revenge on his wife (Imogen) Otho says, 'Dieu, en outre, tu as commes une grande faute, en haïssant à tort ta femme et en la poursuivant jusqu' à la mort'

A BRANDL (*Shakspeare*, p. 204) The source of the plot of this play is unusually obscure The love story is derived from Boccaccio, not directly, however, but through a recast French Version, now lost . Possibly Shakespeare rewrote an older drama So closely, however, does the rearing of the two young princes in the wilderness approach to a chapter in Lily's *Euphues* [Qu 'How the lyfe of a young man should be ledde'?—Ep ], that an intermediate step is not probable, this portion may be regarded as most assuredly Shakespeare's own contribution, and the conclusions to which it leads seem all the more likely to be his own personal convictions

H REICH (*Jahrbuch*, vol. xli, p. 177, 1905) has given the latest suggestion of a source of a portion of the plot It is to be found in the Ninth Episode of *The Golden Ass* If any parallel can be discerned between a handsome wicked step-mother, who endeavours to poison her step-son because he had rejected her unbridled love, and any character in *Cymbeline*, then Reich's suggestion is well taken His case is not much improved that the step-mother's own son drinks the poison by mistake, dies, is buried, but is afterwards discovered alive in the tomb, owing to the fact that the physician gave the step-mother not a deadly poison, but a sleeping draught

On p. 293 of *The Merchant of Venice*, in this edition, there is an account of a ballad, called *The Northern Lord*, wherein a wager is laid on a wife's fidelity, and a ring, obtained by bribing a servant, is produced in proof The deceived husband

in rage and despair drowns the wife,—that is, he only thinks he has drowned her, he certainly threw her into the moat, but that she should actually drown would be against the canon Of course, at last she vindicates her honour and is avenged on the traducing villain The ballad is of unknown date and may be long posterior to Shakespeare's play

Finally, some idea of the geographical or ethnographical distribution of this Iachimo story may be gained by turning to that monumental work, Child's *English and Scottish Ballads*, where (vol v, p 23, foot-note to *The Two Knights*) references may be found to popular tales and ballads about similar wagers in German, Roumanian, Gipsy, Venetian, Sicilian, Florentine, and Danish Folklore Such a wager is also to be found in the ballad of 'Redesdale and Wise William,' vol iv, p 383 Again, Child refers to a *Comedia* by Jakobus Ayer (p 452 verso) *Von zweyen Fursilichen Rätihen die alle beede vmb eines gewelts willen vmb ein Weib Bulten | vnnd aber an derselben statt mit zweyen vnterschiedlichen Mägden betrogen worden | Mit 13 Personen | vnd hat 6 Actus* 1618

## DURFEY'S VERSION

THE INJURED PRINCESS, | or the | FATAL WAGER | As it was Acted at the |  
THEATER-ROYAL, | By His Majesties Servants | By *Tho Durfey* Gent | London  
Printed for R BENTLEY and M MAGNES in *Russel-street* in *Covent-Garden*, near  
the *Piazza* 1682

[On the verso] DRAMMATIC Scene *Luds-Town*, alias *London*

*Cymbeline*, King of *Britain*

*Ursaces*, [Posthumus], A noble Gentleman married to the Princess *Eugenia*

*Pisano*, Confident and Friend to *Ursaces*

*Cloten*, A Fool, son to the Queen by a former Husband

*Shailton*, [Iachimo], An opinionated Frenchman

*Beaupre*,  
*Don Michael*, } His Friends

*Bellarus*, An old Courtier banish'd by *Cymbeline*

*Palladour*, } Two young Princes, sons to *Cymbeline*, bred up by *Bellarus* in a  
*Arviragus*, } Cave as his own

*Lucius*, General to *Augustus Cæsar*

## Women

*The Queen*

*Eugenia*, [Imogen], The Princess

*Clarina*, Her Confident

*Sophronia*, } Women, one to the Queen, the other to the Princess  
*Aurelia*, }

The Play opens with a conversation between *Ursaces*, *Eugenia* and *Pisano*, *Clarina* and *Lilia* (whose name is not in the foregoing list), *Pisano* appears to be in a towering rage, he observes that 'Hell has now done its worst, the meagre Furies have opened all their Viols of black malice, and shed the utmost drop' because the king has banished his 'dearest friend' *Ursaces*

*Eugenia* gives *Ursaces* a ring, and *Ursaces* gives *Eugenia* a bracelet *Cymbeline* enters, orders *Ursaces* from his sight and his Court, and the conversation which follows between the father and daughter substantially follows the original *Pisano*, who, it seems, is the father of *Clarina*, describes *Ursace's* departure A scene

between Cloten and Iachimo reveals the vulgarity of the former and the dissolute character of the latter. At one time Cloten boasts that any one who frowns on him his mother 'shall get him poisoned,' whereby his mother's reputation is clearly revealed, and is further confirmed by her own words shortly after, when she resolves to poison Pisano and anyone who opposes her. For Cloten, she says—

'I'll cut through all opposers,  
King, Husband, Daughter, Friend, I'll stop at none,  
But on their bloody ruins build my Throne' [Exit]

The wager between Ursaces and Shatillon does not very greatly desert the original, where it does do so, it descends to a low level, Ursaces says that Shatillon's failure would, for his offensive attempt, deserve to be punished by having his 'nose slit across, your slanderous tongue pulled out by the roots, torn, mangled, cut to atoms, and blown like common filth into the air.'

The Second Act thus opens '*Enter behind Cymbeline, Queen, a Purse, Pisano, Doctor and Guards, a Viol, Mrs Holten, Sue*'

The hostility of the Queen (whether 'Mrs Holten' or 'Sue' we are not advised) to Pisano is revealed by inciting Cymbeline against him, on account of his love for Ursaces. At the close of the scene she appears to relent and gives Pisano the viol of poison as a most precious medicine. The next scene is Shatillon's attempt to entrap Eugenia, who at first seems to believe his degrading charges against Ursaces, whereby, grown bolder, Shatillon at last says

*Shatillon* Let me seal my passion  
Upon thy snowy hands transported, then rove higher  
And ransack this white magazine of beauty  
Here I shall find—

*Eugenia* That which thou merit'est—death! [Offers a dagger at him]

*Shat* then says that this temptation was the command of Ursaces to try Eugenia's fidelity, which satisfies the latter.

The scene of Shatillon's triumph over the credulity of Ursaces follows the original with tolerable fidelity. When Ursaces enters in the next scene he has the letter already written to Pisano commanding Eugenia's death. To insure timely delivery, he says to a servant, 'Fly, Sirrah, with this to the Packet-Boat.'

No explanation given of the journey to Milford, other than Eugenia's determination to leave her father's palace and travel, in man's clothes, in search of Ursaces. Pisano, an old noble of the Court and devoted to Ursaces, accompanies her. He had seen Shatillon 'strutting from Eugenia's apartment. And as he went, the perfum'd *Pulvillio* left a scent behind him, Enough to choke a civet-cat, I always thought her innocent, Pray Heaven she prove so.' His suspicions of Eugenia's guilt are confirmed by a letter from Ursaces, and he decides to kill her on this journey. He is, however, so far moved by her tears, and by her eagerness to die since Ursaces suspects her, that he puts up his sword and, after giving her out of charity, the Queen's drug for sickness, leaves her to her fate.

The Fourth Act opens with a most brutal scene. Clarna, Eugenia's dear friend, is suspected of knowing the latter's hiding place. The Queen vows her death, but relents and gives her to the drunken lord, Iachimo, to 'use her as she deserves.' He thereupon drags her off, while she screams for help. Just as the scene closes word is brought to Cymbeline that the Romans, led by Caius Lucius, are landed at Milford Haven.

Cymbeline orders instant preparation for war and will head his army in person. In the next Scene Eugenia approaches the Cave with,

'Good Heaven!

No succour yet I'me tired with wandering,  
 And faint with hunger Ah some kind Silvan God,  
 That rul'st these Groves, rise from thy mossie Couch,  
 And with thy hoord of Summer wholesom Fruits,  
 Preserve an innocent Lady from sharp Famine!  
 I saw an Apple-tree in yonder Thicket,  
 On which eager to feed, as I drew near it,  
 A large grown Serpent from the hollow Root,  
 Oppos'd my raging hunger, and instead of pitying  
 My pale and pining Looks, with flaming Eyes,  
 And dreadful Hisses, like the Hesperian Dragon,  
 Frighted me from the place, the very Trees, I think,  
 Take part with cruel man Ha! what gloomy Place is this?  
 Here is a path to't, sure 'tis some savage hold  
 Hoa, who's there?  
 If anything that's civil, speak and help  
 A wretched creature, but if savage,  
 Be speedy in my death No answer, then I'll enter  
 Now Mercy, Heaven

[Exit

*Enter Bellarius and Paladour*

*Bellar.* I've haunch'd the Stag, and hung his Quarters up  
 The backside of the Cave, and when your Brother comes,  
 We'll make our feast

[Horn within

*Palla* Hark, I think I hear his Horn, let's go and  
 Meet him, he has ventur'd hard today, it may  
 Be the wild Boar has hurt him too

*Bellar* Heaven forbid, my Boy

[Exeunt

*Enter Eugenia with Meat, eating and lifting up her hands*

*Eugen* Bless'd be this poor Retreat, for ever bless'd  
 The Steward of this Feast, that brings me comfort,  
 And saves me from a miserable Fate Oh Heaven!  
 How sweet is this coarse Fare, this little morsel,  
 Which in prosperity my lavish hand  
 Wou'd have profusely thrown away to Dogs?  
 How dearly does it relish now? How covetous am I  
 Of each least Bit? Pardon great Providence  
 We are ignorant of ourselves, till Miseries  
 Purge our corrupted Natures, and Want, rare Artists,  
 Moulds us to sense of our Mortality

[Eats and drinks

*Enter Bellarius, Paladour, and Arviragus, with a Boar's Head*

Bellarius and the youths describe their experiences as hunters, at last Bellarius  
 exclaims, 'How now, what's here? But that he eats our victuals, I shou'd  
 think He were a Fairy' And so on for the rest of the scene, pretty much in Shake-  
 speare's words It concludes—

*Eugenia* I'm bound to you for ever,  
 And now too well I can disprove report  
 The country is not savage, but the Court

[Exeunt, they embracing her

Scene III opens with a soliloquy by Pisanio, who repents his cruelty to Eugenia and decides to go forth in search of her and give her aid

After his departure Cloten enters, with Iachimo dragging in Clarina (Pisanio's daughter) in a man's clothes The brutal coarseness of the two men had better not be imagined—assuredly not described 'Rather be burned to ashes,' screams Clarina, 'help! help! Oh Heaven send down Thy thunder, dash me to the Earth, Rather than suffer this Help! Help!'

*Enter Pisanio*

*Pisan* What pitious Cry was that? sure 'twas a Woman's voice  
By the shrill sound Good Gods, what's this I see?  
My daughter here?

*Clarin* Mercy—unlook'd for 'Tis he, Oh my dear Father  
In a bless'd Minute are you come to save me! [*Runs and embraces him*]

*Pisan* Ha! Lord Cloten too?  
Then all's discover'd, and I'me lost

*Cloten* See Iachimo, yonder's that old Traitor too luckily  
Faln into our snare Go, go, take his Daughter  
From him, and ravish her before his face

*Iachimo* With all my heart, I'll not lose for a million

*Pisan* He comes upon his death that touches her Base men,  
Have you no humane Nature?

*Cloten* Does he expostulate? Kill, kill the Slave

*Pisan* I first shall see thy death

*Cloten* No, thou shalt never see agen, for when I have conquered thee,  
With my Sword's point, I'll dig out both thy eyes,  
Then drag thee to my Mother to be tortur'd

*Iachimo.* I'll do his business presently [*Fight, Pisan wounded*]

*Pisan* Fly, Daughter, fly, whilst my remains of Life  
I render for thy safety

*Clarin* Oh save my Father! Heaven save him, save him [*Exit*]  
[*Fight still, Pisanio kills Iachimo, then falls down with him, and Cloten disarms him*]

*Pisan* Thou hast it now, I think

*Iachimo* A Plague on him, he has kill'd me Oh— [*Dies*]

*Cloten* Curs'd Misfortune! He's dead, but I'me resolved to

Be thy true Prophet however, thou shalt not  
See my death, unless with other eyes [*Puts out his eyes*]

*Pisan* Hell-born Fury! Oh—

*Cloten* So, now smell thy way out of the Wood, whilst  
I follow thy daughter, find her, and cut her piece-meal,  
I'll sacrifice her to the Ghost of Iachimo [*Exit*]

*Pisan* All dismal, dark as Night, or lowest shades,  
The regions of the Dead, or endless Horror,  
The Sun with all his light, now gives me none,  
But spreads his beamy Influence in vain,  
And lends no glimpse to light my Land of darkness  
Sure near this place there lyes a sword, [*Crawls about to find his sword*]  
I'll try if I can find it Pitiless Fate,  
Wilt thou not guide my hand? My Wound's not mortal,  
And I shall yet live Ages, True sign of Grief,

When we do wish to die before our time  
 I'll crawl into some Bush and hide myself,  
 Till Fate's at leisure, there  
 To the dumb Grove recount my Miseries,  
 Weep Tears of blood from Wounds instead of Eyes

[*Crawls out*]

SCENE IV As in Shakespeare, Eugenia pleads illness and begs hosts to go hunting as usual They comply She tastes Pisanio's cordial Cloten, in his search for Clanna, meets Arviragus, whom he insults, and by whom he is slain, as in the original Arviragus leaves Bellarius and Polydour to throw Cloten's head in the stream, and when he returns Polydour is gone to look after Fidele As they approach the Cave (there is no mention of solemn music) they meet Polydour 'with Eugenia as dead'

*Pallad* See Brother, see, the pretty Bird is dead,  
 That we so well did love

*Bellar* Dead? and by Melancholy? this is strange

*Arvir* Oh piercing Sight! Thou sweetest, fairest Lilly,  
 My Brother wears thee now not half so well,  
 As when thou grew'st thy self.

*Bellar* How did'st thou find him?

*Pallad* Just as you see, smiling as in slumber  
 His right Cheek reposing on a Cushion on the Floor,  
 His arms thus cross'd, I thought he slept, and put  
 My hunting shoes from off my feet, whose rudeness  
 Answer'd my Steps too loud

*Bellar* Well, 'tis in vain to mourn, what's past recovery;  
 Come Sons, let's lay him in our Tomb

*Arvir* Rest there sweet Body of a sweeter Soul, [*They lay him in the Grave*]  
 Whil'st we lament thy Fate

*Enter Carus Lucius, Captains and Souldiers, with Drum and Colours*

There is no indication here of a change of scene, nor any indication that Bel, Arvir, and Pallad have left the stage The scenes throughout are so negligently or erroneously indicated that I have paid but little attention to them or their divisions The conversation which follows between Lucius and his Captains is about the same as in Shakespeare, until Lucius says, 'What's here? A Boy Asleep, I think, or dead, let's see his Face'

*Cap* He is alive, my Lord

*Lucius* What art thou, Youth?

*Eugen* I am nothing, or if something  
 'Twere better I were nothing

*Lucius* This Country sure  
 Is savage grown This morning in yon Wood  
 I found an old Man, his Eyes just put out, wounded,  
 And freshly bleeding, And not far off from him,  
 A tender Virgin, running with Hair disheveled,  
 And crying to Heaven for succour, whom strait I seiz'd,  
 And carried to my Tent, where now they are

*Cap* I saw 'um, and heard since they are of quality.

*Lucius*. Look up, youth, I'll entertain thee,  
 Thou shalt go with me



*Eugen* I beseech you, sir, excuse me

*Lucius* By no means, I like thee well, thou shalt be my Page

*Eugen* He's going with an Army 'gainst my Father,  
I'th' Battel sure I cannot miss a death,

Amongst so many Swords Well, Sir, if I must go

*Lucius* Leave soft Grief,

And bend thy mind to th' War, if thou dost nobly,

Cæsar shall honour thee March [*Exeunt, Scene closes upon Cloten's dead Body*]

This is the first and only time that Cloten's dead body has been mentioned. The two youths who now enter with Bellarius are keen to join the Army and rush into the battle, but Bellarius holds back in fear lest he be recognized and tortured, but his sons persuade him that twenty years have so changed him that recognition is impossible. He yields, and the Fourth Act closes with the modest boast of Arviragus that,

'When I'm full of Wounds, begrim'd with Dust,  
Spotted with Blood, and hemm'd about with Enemies,  
I shall break through like the young God of War,  
With Blood of Foes the neighb'ring Valleys fill,  
Like Lightning scatter, and like Thunder kill'

The Fifth Act opens with this soliloquy by Ursaces

'From hollow Rocks and solitary Caves,  
Where the evil Genius hunts the Miserable,  
To mask in Shades, and shun the cheerful Light,  
Wretched *Ursaces* back to *Britann* comes,  
Bearing this bloody witness of his Cruelty  
Heart-killing Sight! The Blood that stains this Linnen,  
Once swell'd the Veins of the mildest, fairest, chastest,  
O but not chaste! In that my praise exceeded,  
That Title fatally she lost, and now  
Has paid too dearly for't,—yet Divine Heaven,  
Should every one that forfeits Honour, be  
Depriv'd of Life, thy World wou'd be unpeopl'd  
The full fed City-Dame wou'd sin in fear,  
The Divine's Daughter slight the amorous Cringe  
Of her tall Lover, the close salacious Puritan  
Forget th' Appointment with her canting Brother  
Should rigorous Death punish the venal Error,  
The fashion of the World would be abolish'd  
How great then is my Crime? I am brought hither  
Disguis'd among the Cavalry, to fight  
Against my Ladies Kingdom—But 'tis enough, dear  
*Britann*, I have kill'd thy Mistress  
Peace, I'll give no Wound to thee,  
But mourn my fault, and fall in thy defence,  
So some vile Wretch that in his Life has been  
Unhappy, and has done some deadly Sin,  
In Conscience struck, by some good Act does try  
To merit Heav'n—make his peace and die'

Although the deeds of Ursaces were in the distant Past, his thoughts were on the Present We have seen how he sent his letter by a 'packet-boat,' and in the Cavalier times of Charles II he cannot refrain from a *stoccata* at the Puntans

The British and Roman Armies now enter by opposite doors and trumpets sound a parley Cymbeline asks for the terms of peace and Lucius demands the payment of the tribute This Cymbeline refuses, and without more ado, they fall to fighting As in the original, the Britons are defeated, Ursaces rescues Cymbeline, and the onslaught of Bellarius and his two boys turns the tide of battle, and victory is gained Shatillon attempts to escape by assuming the clothes of a British soldier, he meets Ursaces and the recognition is mutual Hereupon there follows a highly vigorous dialogue wherein 'Death,' 'Damnation,' 'Devil,' 'Fiend,' and 'Hell' are sprinkled with a liberal hand Shatillon proclaims Eugenia's innocence, which Ursaces disbelieves, and pronounces a lie uttered by Shatillon to save his life They fight, and, of course, Shatillon falls mortally wounded 'Thou hast perform'd thy word,' says the dying man,

My warm Blood  
Flows from my Heart, and my departing Soul  
Swims on the surface of the purple Gore  
O too small recompense for Eugenia's wrongs,  
That bless'd, that innocent Princess!

*Ursa* O Heaven!

*Shatt* Nay, thou'lt wonder more anon, Know then rash credulous Fool, I did betray the Princess

*Ursa* Betray? How betray? How innocent?  
And how was she betray'd?

*Shatt* I'll tell the Cause I hate thee, therefore, observe me,  
I did bely her Virtue and by Cunning obtain'd  
The knowledge of her Apartment and Person

*Ursa* By Cunning say'st thou?—Break not yet my Brain,  
Do not distract me till I have heard all  
Say how by Cunning

*Shatt* Cunning that now I hope may chance to dam thee  
I got myself convey'd into her Chamber, and at dead  
Of night, she innocently sleeping, took view o'th'  
Hangings, Furniture, and Pictures, and all of which  
When return'd to *Gaul* I told you

*Ursa* Horrid and damn'd Impostor! But say further,  
Speak on thy Soul, how did'st thou get that Bracelet?

*Shatt* There as she slept I cut it from her Arm,  
And viewing nearer, saw the Mole I spoke of

*Ursa* And this is true, as thou hast [hope] of rest?

*Shatt* Whate'er I hope, rest or unrest, 'tis true But Oh  
My soul is wand'ring to its unknown home,  
My Blood's all Ice!

[Dies

*Ursa* Then am I damn'd more than the worst of Fiends,  
Heav'n keep not now thy Thunderbolt in vain  
To shoot at Trees, or cleave the marble Rocks,  
But dart it here, here in this wretched Head  
Throw thy swift Bolt, and dash me to the Center,  
Let Hell devour me quick, the Fiends dissect me,

Burn, cut me to atomes —O revenge, revenge  
 The innocent *Eugenia*! Here he stands  
 That caus'd her to be murder'd, dam him, dam him,  
 Bathe him in molten Glass,—let a Cabal of Furies  
 Meet and consult t'invent new Tortures for him,  
 And be his Pangs eternal He comes, ye Fiends,  
 Swift as old Lucifer, when first he fell,  
 And with this stroak transports himself to Hell

[Offers to fall on his Sword. The Brits hold

'*Capt* That must not be while we stand tamely by  
 Souldiers, he has confess'd he kill'd  
 The Princess, let's bear him to the King  
 Death is too kind a punishment, he merits the worst  
 Of Tortures O horrid Murderer, away with him!

*Ursa* Let me kneel before thee,  
 And thank thee for that Judgement, Thou art wise,  
 And 'tis most true that only Death is much too kind'

This offer of Ursaces to kneel to the Captain in gratitude for his judgement on him as a murderer is, to me, amid the whole fustian farrago of this Version, the one solitary gleam of a dramatic insight into the depths of human nature And the introduction of the Captain is a happy solution withal of the problem of bringing Ursaces and Cymbeline face to face

In the last scene, Lucius appears as prisoner before Cymbeline, and begs the life of his Page, pretty much as in the original, and with the same result Ursaces is brought in Cymbeline expresses lively gratitude to him for having saved his life, but Ursaces waives it aside because he is the murderer of *Eugenia* 'Then,' exclaims Cymbeline, 'art thou damn'd indeed'

'*Ursa*. Then am I damn'd indeed? O true Assertion!  
 And see I thus submit me to be tortur'd,  
 Thus fall at thy Slave's feet, and beg for justice.  
 Be dark, thou Sun,  
 And be ye lesser Lights extinguish'd all,  
 Be Nature sick, let shades surround the World,  
 And Order cease, till my *Eugenia*, the fair, the best *Eugenia*,  
 Be in my horrid torturing Death reveng'd

*Eugen* Shine brighter Sun,  
 And all ye happy Stars glimmer for joy,  
 At this unlook'd for Change Oh my dear Husband!  
 Here is thy Wife, here is *Eugenia*,  
 Once more receive me as the gift of Heaven

*Ursa* Of my Soul's Joy! Can'st thou e're pardon me?  
 Canst thou forget?

*Eugen* Heaven knows, with all my heart,  
 But let me beg you doubt my Faith no more

*Ursa* If I do, may Heav'n forsake me ever,  
 And thou, my better Genius, cease to guide me

*Cymb* Has Love so blinded thee thou hast forgot me?  
 Dost thou not know thy Father?

*Eugen* O my Lord!

So thrive my Soul, as in my best of Duty  
 My heart is vow'd to you, Pray pardon me  
*Cymb* Let this declare I do '

The blinded Pisanio is led in by Clarina  
*'Pisan* Where, where's my Lord Ursaces? lead me to him  
*Ursa* Ha! His Eyes lost, and for my sake I fear  
 Speak, good old Friend, whose cruel deed was this?  
*Pisan* 'Twas Cloten's, but if you love me, do not pity me,  
 For this was I ordain'd, and well can bear it  
 Where is the Princess? let me kiss her Hand '  
 [Here Durfey repeats Imogen's response, which he mistakenly thought was  
 Shakespeare's ]  
*'Eugen* Come not near me, Murderer  
 Thou left'st me in the Desart, and gavest me Poison '  
 Pisanio explains the poison, says he killed Iachimo, and that Cloten then blinded  
 him, but what thereafter befell Cloten he knew not Arviragus steps forward and  
 announces that he is responsible for Cloten's death, and so the Version ends fol-  
 lowing its original pretty closely The last words of the last speech are spoken by  
 Ursaces  
 'Thus as some wounded Hero,  
 That where most danger was, press'd forward still,  
 At last his Life owes to Physician's skill,  
 So Love, the blest Physician of the Mind,  
 Heals all my Griefs, immortal Joys I find,  
 And Heav'n on Earth, whilst my *Eugenia's* kind '

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TRANSLATIONS OF  
 HARK, HARK THE LARK!

BENJAMIN LAROCHE

*Chant*

L'alouette, aux portes des cieux,  
 Élève sa voix matinale,  
 Et, sur la rive orientale,  
 Le soleil monte radieux

Sur la terre, en perles liquides,  
 L'Aurore a répandu ses pleurs,  
 Phébus au calice des fleurs  
 Abreuve ses coursiers rapides

La marguerite au bouton d'or  
 Ouvre ses yeux à la lumière,  
 Tout ce réveille sur la terre,  
 Réveillez-vous, mon cher trésor

## LE TOURNEUR

*Air*

Écoute, écoute, l'Alouette chante à la porte des Cieux  
 Phébus s'éveille, & monte dans les Aïrs  
 Du calice des fleurs s'élève une rosée qui rafraîchit les pieds de ses coursiers  
 Les Marguerites à peine écloses  
 Commencent à entr'ouvrir leurs yeux d'or  
 Éveille-toi, ma douce Maîtresse,  
 Avec toutes ces fleurs mignonnes,  
 Lève-toi, lève-toi

FRANÇOIS-VICTOR HUGO

*Chanson*

Écoute! écoute! l'alouette à la porte du ciel,  
 Et Phébus se lève déjà  
 Pour baigner ses coursiers aux sources  
 Que recèle le calice des fleurs,  
 Et les soucis clignotants commencent  
 À ouvrir leurs yeux d'or  
 Avec tout ce qui est charmant,  
 Ma douce dame, lève-toi,  
 Lève-toi, lève-toi

CARLO RUSCONI

*Sinfonia e Canzone*

Ascolta! ascolta! l'allodola canta alle porte del cielo, e Febo incomincia a levarsi,  
 i suoi cavalli s'abbeverano alle sorgenti, da cui si attinge la rugiada dei fiori, e le  
 pratelline appena dischiuse lasciano travedere i loro occhi d'oro Oh svegliati,  
 svegliati, mia dolce amica! svegliati insieme con quest'odorosa famiglia!

GIUOLO CARCANO

*Canto*

Alle porte del ciel canta l'allodola,  
 Febo si leva e splende,  
 E co' destrieri suoi de' fior' nel calice  
 Per rinfrescarsi scende  
 Miro occhieggiar la margherita, e schiudere  
 Le sue pupille d'or  
 Tutto che ride di bellezza sveglia  
 E tu non sorgi ancor,  
 O mio soave amor?

*A Song*

Sung by Guiderius and Arviragus over Fidele, supposed to be dead

By MR WILLIAM COLLINS

To fair Fidele's grassy tomb,  
 Soft maids and village hinds shall bring  
 Each opening sweet, of earliest bloom,  
 And rife all the breathing spring.

No wailing ghost shall dare appear  
 To vex with shrieks this quiet grove,  
 But shepherd lads assemble here,  
 And melting virgins own their love

No withered witch shall here be seen,  
 No goblins lead their nightly crew  
 The female fays shall haunt the green,  
 And dress thy grave with pearly dew

The red-breast oft at evening hours  
 Shall kindly lend his little aid,  
 With hoary moss, and gather'd flowers,  
 To deck the ground where thou art laid

When howling winds and beating rain,  
 In tempests shake the sylvan cell,  
 Or midst the chace on every plain,  
 The tender thought on thee shall dwell

Each lonely scene shall thee restore,  
 For thee the tear be duly shed,  
 Belov'd till life could charm no more,  
 And mourn'd till pity's self be dead

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 CRITICISMS

## POSTHUMUS

GERVINUS (*Trans* by Bunnett, II, p 275) Not until the Italian actually taunts the snow-white swan of Posthumus, and taunts him as though he must have cause to fear if he gave way, not until then does he wager upon his wife, whose fidelity he could trust for even more than this, *she* is to do her part to retrieve the honour of her sex, and then (this is the intention with which he accepts the wager) he will add to *her* repulse the deserved castigation, and punish Iachimo with the sword for his ill-opinion and his presumption. In this moral anger Posthumus is no less the same rare being as in the rest of his conduct. His irritation on such noble grounds shews his previous calmness and discretion for the first time in its right light, and thus his ever-tested moderation reminds us to consider again and again the reason which drives him exceptionally to exasperation in a transaction so indelicate. Let us remember that the equally calm and even calmer Imogen, who is as rarely or more rarely excited, is driven by one and the same occasion to the same indignation, when the abject Cloten sets himself above her Posthumus, and attempts to disparage him, as Iachimo had attempted to defame Imogen. Let us remember that this abnegation of 'a lady's manners,' her burst of indignation, her flight, shows no less self-forgetfulness in the woman than the wager does in the man. For that self-forgetfulness lies in both cases in both steps, we will not deny, the Poet himself, beautiful and excusable as are the inducements in both instances, would neither deny nor conceal this, since he has so severely punished the rashness on both sides.

## IACHIMO

GERVINUS (*Trans* by Bunnett, II, p 276) Base as he is, we must, however, beware of making him still baser. Want of faith in human goodness is not innate in

him, but acquired from his never having met with virtuous men. A mere glance of Imogen shews him what he has never seen, he feels at once that here weapons of no common kind would be required. Repulsed by her, and ashamed, he feels neither hatred nor ill-will against her, but admiration alone. If it were not for the stings of a base ambition to maintain the glory of being irresistible, if half his fortune and his life had not been at stake, he might indeed have forborne the deception which he now plays upon Posthumus. He utters the horrible slander against Imogen, yet not for the pleasure of slandering her, he speaks ambiguously, he neither lies unnecessarily, nor degrades her unnecessarily. When he has attained his object—his own safety—the experience he has gained affects him, the virtue he has seen and tested awakens his conscience, the shame of his guilt oppresses him and makes him a coward in the fight with Britain, the speedy confession of his sin shews him crushed with remorse worthy of pardon.

#### IMOGEN

MRS JAMESON (u, p. 50) We come now to Imogen. Others of Shakespeare's characters are, as dramatic and poetical conceptions, more striking, more brilliant, more powerful, but of all his women, considered as individuals rather than as heroines, Imogen is the most perfect. Portia and Juliet are pictures to the fancy with more force of contrast, more depth of light and shade, Viola and Miranda, with more aerial delicacy of outline, but there is no female portrait that can be compared to Imogen as a woman—none in which so great a variety of tints are mingled together into such perfect harmony. In her we have all the fervour of youthful tenderness, all the romance of youthful fancy, all the enchantment of ideal grace,—the bloom of beauty, the brightness of intellect, and the dignity of rank, taking a peculiar hue from the conjugal character which is shed over all, like a consecration and a holy charm. In *Othello* and the *Winter's Tale* the interest excited for Desdemona and Hermione is divided with others, but in *Cymbeline* Imogen is the angel of light, whose lovely presence pervades and animates the whole piece. 'The character altogether may be pronounced finer, more complex in its elements, and more fully developed in all its parts than those of Hermione and Desdemona, but the position in which she is placed is not, I think, so fine—at least, not so effective, as a tragic situation.

(p. 53) When Ferdinand tells Miranda that she was 'created of every creature's best,' he speaks like a lover, or refers only to her personal charms. The same expression might be applied critically to the character of Imogen, for, as the portrait of Miranda is produced by resolving the female character into its original elements, so that of Imogen unites the greatest number of those qualities which we imagine to constitute excellence in woman.

Imogen, like Juliet, conveys to our mind the impression of extreme simplicity in the midst of the most wonderful complexity. To conceive her aright we must take some peculiar tint from many characters, and so mingle them that, like the combination of hues in a sun-beam, the effect shall be as one to the eye. We must imagine something of the romantic enthusiasm of Juliet, of the truth and constancy of Helen, of the dignified purity of Isabel, of the tender sweetness of Viola, of the self-possession and intellect of Portia—combined together so equally and so harmoniously that we can scarcely say that one quality predominates over the other. But Imogen is less imaginative than Juliet, less spirited and intellectual than Portia, less serious than Helen and Isabel; her dignity is not so imposing as that of Hermione, it stands more on the defensive, her submission,

though unbounded, is not so passive as that of Desdemona, and thus, while she resembles each of these characters individually, she stands wholly distinct from all

It is true that the conjugal tenderness of Imogen is at once the chief subject of the drama, and the pervading charm of her character, but it is not true, I think, that she is merely interesting from her tenderness and constancy to her husband. We are so completely let into the essence of Imogen's nature that we feel as if we had known and loved her before she was married to Posthumus, and that her conjugal virtues are a charm superadded, like the colour laid upon a beautiful groundwork. Neither does it appear to me that Posthumus is unworthy of Imogen, or only interesting on Imogen's account. "His character, like those of all the other persons of the drama, is kept subordinate to hers, but this could not be otherwise, for she is the proper subject—the heroine of the poem. Every thing is done to ennoble Posthumus, and justify her love for him, and though we certainly approve more for her sake than for his own, we are early prepared to view him with Imogen's eyes, and not only excuse, but sympathize in her admiration of him.

(p. 76) It has been remarked that 'her readiness to pardon Iachimo's false imputation, and his designs against herself, is a good lesson to prudes, and may show that where there is a real attachment to virtue, there is no need of an outrageous antipathy to vice' [See note by HAZLITT, I, vii, 247.]

This is true, but can we fail to perceive that the instant and ready forgiveness of Imogen is accounted for, and rendered more graceful and characteristic by the very means which Iachimo employs to win it? He pours forth the most enthusiastic praises of her husband, professes that he merely made this trial of her out of his exceeding love for Posthumus, and she is pacified at once, but, with exceeding delicacy of feeling, she is represented as maintaining her dignified reserve and her brevity of speech to the end of the scene.

We must also observe how beautifully the character of Imogen is distinguished from those of Desdemona and Hermione. When she is made acquainted with her husband's cruel suspicions, we see in her deportment neither the meek submission of the former, nor the calm resolute dignity of the latter. The first effect produced on her by her husband's letter is conveyed to the fancy by the exclamation of Pisano, who is gazing on her as she reads 'What shall I need to draw my sword, the paper hath cut her throat already.'

And in her first exclamations we trace, besides astonishment, and anguish, and the acute sense of the injustice inflicted on her, a flash of the indignant spirit, which we do not find in Desdemona or Hermione.

(p. 82) One thing more must be particularly remarked, because it serves to individualise the character from the beginning to the end of the poem. We are constantly sensible that Imogen, besides being a tender and devoted woman, is a princess and a beauty, at the same time that she is ever superior to her position and her external charms. There is, for instance, a certain airy majesty of deportment—a spirit of accustomed command breaking out every now and then—the dignity, without the assumption of rank and royal birth, which is apparent in the scene with Cloten and elsewhere. And we have not only a general impression that Imogen, like other heroines, is beautiful, but the peculiar style and character of her beauty is placed before us, we have an image of the most luxuriant loveliness, combined with exceeding delicacy and even fragility of person; of the most refined elegance, and the most exquisite modesty, set forth in one or two passages of description, as when Iachimo is contemplating her asleep [II, ii, 20 et seq.]



The preservation of her feminine character under her masculine attire, her delicacy, her modesty, and her timidity are managed with the same perfect consistency and unconscious grace as in *Viola*. And we must not forget that her 'neat cookery,' which is so prettily eulogised by Guiderius, formed part of the education of a princess in those remote times

GEORGE FLETCHER (p. 77) The ensuing explanation on the part of Iachimo, and her consequent reconciliation, demand our particular attention, the more, because, among other important misconceptions as to the qualities and the conduct of this personage, Hazlitt, in his examination of this play, has the following remark upon this passage [Fletcher here quotes Hazlitt's note as given above, and also Mrs Jameson's comment thereupon, he thus continues]

But this version of the matter is nothing less than degrading both to the intellect and the delicacy of the heroine as portrayed by Shakespeare. It is talking as if when, according to Hazlitt, she 'pardons' Iachimo, or, as Mrs Jameson expresses it, is 'pacified,' she still believed that her Italian visitor had really intended to leave her husband slandered in her opinion, and her own purity stained. Had she continued so to believe, it would have been contamination to her to exchange another sentence with one whom she held to be so foul a villain. But he, 'singular in his art,' has with subtle dexterity converted, in her estimation, his very defamation of her husband and his insult to herself into a precious testimony of his extreme solicitude for her dear lord's welfare—that most irresistible of all claims upon her kindly regard. He had spoken thus only 'to know if her affiance were deeply rooted,' and to enable himself to carry back to her husband the more gratifying report of her incorruptible constancy. His eloquent eulogy of Leonatus—'He sits 'mongst men like a descended god,' etc.—has a double charm for her by contrast with the foulness of his previous imputations. She betrays no weakness of judgment in accepting this explanation from a man introduced to her, under her husband's own hand, as 'one of the noblest note,' to whose kindnesses he was most infinitely obliged. Overlooking, though not quite forgetting, the liberty taken with herself, the revulsion of feeling in her generous breast makes her welcome the insinuating stranger with hardly less cordiality than before, though with the added reserve of a dignity and a delicacy too delicately wounded.

(p. 101). And here, in justice to the performer, we must point out a certain misconception as to the predominant spirit of this scene, which her judgment has led her to avoid. Mrs Jameson, for example, tells us, in relation to it, that, after Imogen's 'affecting lamentation over the falsehood and injustice of her husband,' she then resigns herself to his will with 'the most entire submission.' The critic here falls into the error of making Imogen desire Pisanio to 'do his master's bidding' simply from a motive of *obedience* to the will of a man whom she is all the while so emphatically assuring us that she feels called upon to regard with indignant pity. This, however, is but one instance of the mistakes occasioned by the low estimate of Imogen's character, in her conjugal relation, which has been so unaccountably prevalent among the critics, abasing her from her proper station as a noble, generous, and intellectual woman, whose understanding has sanctioned the election of her heart to that of a creature blindly impassioned and affectionate, ready to submit quite passively to any enormity of indignity and injustice inflicted upon her by the man to whom she has devoted herself. The present actress of the character makes herself no party to this degradation.

(p 103)

'I do not bid thee beg my life, good lad,  
And yet, I know, thou wilt'

And, at this moment, the auditor feels as if he knew so too, for all that he has learned, both of the character and the circumstances of Imogen, leads him inevitably to this conclusion. Her husband being, she supposes, dead,—her servant treacherous,—her father, though present to her eyes, yet lost to her heart,—the only ray of sympathy that beams upon her soul amid the settled gloom of its deep though calm despair is that which she finds in the paternal kindness of the noble Roman. Can Imogen, then, do otherwise than petition for his life? Yes, for, 'Alack, There's other work in hand' Upon the finger of the captive Iachimo she had recognized the consecrated jewel, even that 'diamond that was her mother's,' which when she had last beheld it her beloved Leonatus was putting on his finger, saying, 'Remain, remain thou here, While sense can keep it on!' Again, therefore, her doubts are cruelly awakened as to her deceased lord's fidelity—'I see a thung Bitter to me as death!' And the craving of her heart for the final solution of this horrible enigma makes her eagerly forego the last human tie that slenderly binds her to existence—'Your life, good master, Must shuffle for itself' This explicit rejection of the opportunity to save her 'good master's' life should be retained in acting, to give, as we have hinted before, its full effect to the intensity of interest with which she looks upon the ring.

From the beginning, however, of Iachimo's confession the countenance and gesture of the present performer express to us, in their delicate variation, what Shakespeare's text can but dimly suggest, even to the most thoughtful and imaginative reader. In them we trace, in vivid succession, the intensely fixed attention of the heroine to the commencement of Iachimo's narrative,—the trembling anxiety as it proceeds,—the tenderly mournful delight on receiving the full conviction of her husband's fidelity,—and then the grateful, tearful, overpowering joy on seeing him so suddenly alive and hearing his repentant exclamations,—and that most difficult, perhaps, as it is the most pathetic stroke of all, the coming forward, forgetful of her male disguise, to discover herself to him, and relieve him from that intolerable anguish which her generous heart can no longer endure to contemplate.

HELENA FAUCIT, LADY MARTIN (p 168) What Shakespeare intends us to see in Imogen is made plain by the impression she is described as producing on all who come into contact with her,—strangers as well as those who have seen her grow up at her father's Court. She is of royal nature as well as of royal blood,—too noble to know that she is noble. A grand and patient faithfulness is at the root of her character. Yet she can be angry, vehement, passionate upon occasion. With a being of so fine and sensitive an organization, how could it be otherwise? Her soul's strength and nobleness, speaking through her form and movements, impress all alike with an irresistible charm. Her fine taste, her delicate ways, her accomplishments, her sweet singing are brought before us by countless subtle touches. To her belongs especially the quality of grace,—that quality which, in Goethe's words, *'macht unverständlich,'* and which, as Racine says, is even 'superior to beauty or, rather, is beauty sweetly animated.'

MRS LENOX (p 166) It would seem to be an endless Talk to take Notice of all the Absurdities in the Plot, and unnatural Manners in the Characters of this Play

Such as the ridiculous Story of the King's two Sons being stolen in their Infancy from the Court, and bred up in the Mountains of Wales till they were twenty Years of Age

Then at their first essay in arms, these striplings stop the King's Army, which is flying from the victorious Romans, oblige them to face their Enemies, and gain a compleat Victory

With Inconsistencies like these it everywhere abounds, the whole Conduct of the play is absurd and ridiculous to the last Degree, and with all the Liberties Shakespear has taken with Time, Place, and Action, the Story, as he has managed it, is more improbable than a Fairy Tale

RICHARDSON (p 191) Crowded theatres have applauded IMOGEN There is a pleasing softness and delicacy in this agreeable character that renders it peculiarly interesting Love is the ruling passion, but it is love ratified by wedlock, gentle, constant, and refined

(p 204) Iachimo, with an intention of betraying her, sensible, at the same time, that infidelity and neglect are the only crimes unpardonable in the sight of a lover, and well aware of the address necessary to infuse suspicion into an ingenuous mind, disguises his inhuman intention with the affectation of a violent and sudden emotion He seems rapt in admiration of Imogen, and expresses sentiments of deep astonishment

We never feel any passion or violent emotion without a cause, either real or imagined We are never conscious of anger but when we apprehend ourselves injured, and never feel esteem without the conviction of excellence in the object Sensible, as it were by intuition, of this invariable law in the conduct of our passions, we never see others very violently agitated without a conviction of their having sufficient cause, or that they are themselves convinced of it If we see a man deeply afflicted, we are persuaded that he has suffered some dreadful calamity, or that he believes it to be so Upon this principle, which operates instinctively and almost without being observed, is founded that capital rule in oratorical composition, 'That he who would affect and convince his audience, ought to have his own mind convinced and affected'

Accordingly, the crafty Italian, availing himself of this propensity, counterfeits admiration and astonishment And, Imogen, deceived by the specious artifice, is inclined to believe him Moved with fearful curiosity, she inquires about Leonatus, receives an answer well calculated to alarm her, and, of consequence, betrays uneasiness

By representing the sentiments of Leonatus as unfavourable to marriage and the fair sex, he endeavors to stimulate her inquietude

This expression of hope is an evident symptom of her anxiety If we are certain of any future good, we are confident and expect We only hope when the event is doubtful

Iachimo practises every art; and by expressing pity for her condition he makes farther progress in her good opinion - Pity supposes calamity, and the imagination of Imogen, thus irritated and alarmed, conceives no other cause of compassion than the infidelity of Leonatus The mysterious conduct of Iachimo heightens her uneasiness, for the nature and extent of her misfortune not being precisely ascertained, her apprehensions render it excessive The reluctance he discovers, and the seeming unwillingness to accuse her husband, are evidences of his being attached to him, and give his surmises credit Imogen, thus agitated and affected,

is in no condition to deliberate coolly, and, as her anxiety grows vehement, she becomes credulous and unwary. Her sense of propriety, however, and the delicacy of her affections preserve their influence, and she conceals her impatience by indirect inquiries.

Iachimo's abrupt and impassioned demeanour, his undoubted friendship for Leonatus, the apparent interest he takes in the concerns of Imogen, and his reluctance to unfold the nature of her misfortune, adding impatience to her anxiety, and so augmenting the violence of her emotions, destroy every doubt of his sincerity, and dispose her implicitly to believe him. He, accordingly, proceeds with boldness, and, under the appearance of sorrow and indignation, hazards a more direct impeachment. To have bewailed her unhappy fate, and to have accused Leonatus in terms of bitterness and reproach would have suited the injuries she had received, and the violence of disappointed passion. But Shakespeare, superior to all mankind in the invention of characters, hath fashioned the temper of Imogen with lineaments no less peculiar than lovely. Sentiments amiably refined, and a sense of propriety uncommonly exquisite, suppress the utterance of her sorrow and restrain her resentment. Knowing that suspicion is allied to weakness, and unwilling to asperse the fame of her husband, she replies with a spirit of meekness and resignation.

‘My Lord, I fear,  
Has forgot Britain’

Formerly she expressed hope when the emotion she felt was fear. Here she expresses fear, though fully satisfied of her misfortune.

There is a certain state of mind full of sorrow when the approach of evil is manifest and unavoidable. Our reason is then darkened, and the soul, sinking under the apprehension of misery, suffers dreful eclipse and trembles, as at the dissolution of nature. Unable to endure the painful impression, we almost wish for annihilation, and, incapable of averting the threatened danger, we endeavor, though absurdly, to be ignorant of its approach. ‘Let me hear no more,’ cries the Princess, convinced of her misfortune and overwhelmed with anguish.

Iachimo, confident of success, and, persuaded that the wrongs of Imogen would naturally excite resentment, suggests the idea of revenge. Skilful to infuse suspicion, he knew not the purity of refined affection. Imogen, shocked and astonished at his infamous offer, is immediately prejudiced against his evidence. Her mind recovers vigour by the renovated hope of her husband's constancy and by indignation against the insidious informer. And she vents her displeasure with sudden and unexpected vehemence.

This immediate transition from a dejected and desponding tone of mind to a vigorous and animated exertion, effectuated by the infusion of hope and just indignation, is very natural and striking.

The inquietude of Imogen, softened by affection and governed by a sense of propriety, exhibits a pattern of the most amiable and exemplary meekness. The emotions she discovers belong to solicitude rather than to jealousy. The features of solicitude are sorrowful and tender. Jealousy is fierce, wrathful, and vindictive. Solicitude is the object of compassion mixed with affection, jealousy excites compassion, combined with terror.

(p. 215) To be rescued from undeserved affliction Imogen flies for relief to the review of her former conduct, and, surprised at the accusation and indignant of the charge, she triumphs in conscious virtue.

Yet resentment is so natural in cases of heinous injury that it arises even in minds of the mildest temper. It arises, however, without any excessive or unseemly agitation. Its duration is exceedingly transient. It is governed in its utterance by the memory of former friendship. And if the blame can be transferred to any insidious or sly seducer, who may have prompted the evil we complain of, we wreak upon them the violence of our displeasure.

The resentment of Imogen is of short continuance. It is a sudden solitary flash, extinguished instantly in her sorrow.

It is not the malice of a crafty step-dame that moves the heart of Imogen to complain, nor the wrath of her incensed and deluded parent, nor that she, bred up in softness and little accustomed to suffer hardships and sorrow, should wander amid solitary rocks and deserts, exposed to perils, famine, and death. It is that she is forsaken, betrayed, and persecuted by him on whose constancy she relied for protection, and to whose tenderness she entrusted her repose. Of other evils she is not insensible, but this is the 'supreme crown of her grief'. Cruelty and ingratitude are abhorred by the spectator and resented by the sufferer. But, when the temper of the person injured is peculiarly gentle, and the author of the injury the object of confirmed affection, the mind, after the first emotion, is more apt to languish in despondency than continue inflamed with resentment. The sense of misfortune, rather than the sense of injury, rules the disposition of Imogen, and, instead of venting invectives, she laments the misery of her condition.

If a crime is committed by a person with whom we are unconnected or who has no pretensions to pre-eminent virtue, we feel indignation against the individual, but form no conclusions against the species. The case is different if we are connected with him by any tender affection, and regard him as of superior merit. Love and friendship, according to the immutable conduct of every passion, lead us to magnify, in our imaginations, the distinguished qualities of those we love. The rest of mankind are ranked in a lower order, and are valued no otherwise than as they resemble this illustrious model. But perceiving depravity where we expected perfection, mortified and disappointed that appearances of rectitude, believed by us most sincere and unchangeable, were merely specious and exterior, we become suspicious of every pretension to merit, and regard the rest of mankind, of whose integrity we have had less positive evidence, with cautious and unkind reserve.

Imogen, conscious of her innocence, convinced of Leonatus's perfidy, and overwhelmed with sorrow, becomes careless of life, and offers herself a willing sacrifice to her husband's cruelty.

HARTLEY COLERIDGE (u, p. 190) May it not plausibly be conjectured that Shakespeare, by making causeless jealousy the foundation of so many plays, intended an oblique compliment to queen Elizabeth—a delicate vindication of Anna Bullen?

Lovely as the poetry of *Cymbeline* is, and most lovely as Imogen is, this play is, to me, one of the least agreeable in the collection. Nowhere, not even in *Leontes*, is the odiousness of jealousy displayed in such glaring colours as in *Posthumus*, who, in plain terms, acts a villain's part. A man who could lay wagers upon his wife's virtue, and wilfully expose her to the insults of such a ribald scoundrel as *Iachimo*, is not only unworthy of Imogen, but richly deserving of the worst possible consequences of his folly. Shakespeare wisely conceives jealousy to be a passion pre-existent to the occasions it is sure to find or seek. *Iachimo* is a scamp, utterly

unredeemed by the master mind and soldierly carnage of Iago and Edmund The beautiful poetry he is made to utter in Imogen's chamber could scarce have emanated from such a reptile spirit Cloten is a mere ass, without humor or even fun Shakespeare has not another such It is, however, a just and natural judgment upon the subtle witch, his mother, to have borne such a moon-calf These amazing clever, wicked women generally produce Clotens—witness Semiramis, Agrippina, and Catherine the Second

HAZLITT (p 1) *Cymbeline* is one of the most delightful of Shakespeare's historical plays It may be considered as a dramatic romance, in which the most striking parts of the story are thrown into the form of a dialogue, and the intermediate circumstances are explained by the different speakers, as occasion renders it necessary The action is less concentrated in consequence, but the interest becomes more aerial and refined from the principle of perspective introduced into the subject by the imaginary changes of scene as well as by the length of time it occupies The reading of this play is like going a journey with some uncertain object at the end of it, and in which the suspense is kept up and heightened by the long intervals between each action\* Though the events are scattered over such an extent of surface, and relate to such a variety of characters, yet the links which bind the different interests of the story together are never entirely broken The most straggling and seemingly casual incidents are contrived in such a manner as to lead at last to the most complete development of the catastrophe The ease and conscious unconcern with which this is effected only makes the skill more wonderful The business of the plot evidently thickens in the last act the story moves forward with increasing rapidity at every step, its various ramifications are drawn from the most distant points to the same centre, the principal characters are brought together and placed in very critical situations, and the fate of almost every person in the drama is made to depend on the solution of a single circumstance—the answer of Iachimo to the question of Imogen respecting the obtaining of the ring from Posthumus Dr Johnson is of the opinion that Shakespeare was generally inattentive to the winding up of his plots We think the contrary is true, and we might cite in proof of this remark not only the present play, but the conclusion of *Lear*, of *Romeo and Juliet*, of *Macbeth*, of *Othello*, even of *Hamlet*, and of other plays of less moment, in which the last act is crowded with decisive events brought about by natural and striking means

The pathos in *Cymbeline* is not violent or tragical, but of the most pleasing and amiable kind A certain tender gloom o'erspreads the whole Posthumus is the ostensible hero of the piece, but its greatest charm is the character of Imogen Posthumus is only interesting from the interest she takes in him, and she is only interesting herself from her tenderness and constancy to her husband It is the peculiar characteristic of Shakespeare's heroines that they seem to exist only in their attachment to others They are pure abstractions of the affections\*) We think as little of their persons as they do themselves, because we are let into the secrets of their hearts, which are more important We are too interested in their affairs to stop to look at their faces, except by stealth and at intervals No one ever hit the true perfection of the female character, the sense of weakness leaning on the strength of its affections for support, so well as Shakespeare—no one else ever so well painted natural tenderness free from affectation and disguise—no one else ever so well showed how delicacy and timidity, when driven to extremity, grow romantic and extravagant, for the romance of his heroines (in which they abound) is only an

excess of the habitual prejudices of their sex, scrupulous of being false to their vows, truant to their affections, and taught by the force of feeling when to forego the forms of propriety for the essence of it. His women were in this respect exquisite logicians, for there is nothing so logical as passion. They knew their own minds exactly, and they followed up a favorite idea, which they had sworn to with their tongues, and which was engraven on their hearts, into its untoward consequences. They were the prettiest little set of martyrs and confessors on record. Cibber, in speaking of the early English stage, accounts for the want of prominence and theatrical display in Shakespeare's female characters from the circumstance that women in those days were not allowed to play the parts of women, which made it necessary to keep them a good deal in the background. Does not this state of manners itself, which prevented their exhibiting themselves in public and confined them to the relations and charities of domestic life, afford a truer explanation of the matter? His women are certainly very unlike stage heroines, the reverse of tragedy-queens.

(p. 9) The other characters in this play are represented with great truth and accuracy, and, as it happens in most of the Author's works, there is not only the utmost keeping in each separate character, but in the casting of the different parts and their relation to one another there is an affinity and harmony like what we may observe in the gradations of color in a picture. The striking and powerful contrasts in which Shakespeare abounds could not escape observation, but the use he makes of the principal of analogy to reconcile the greatest diversity of character and to maintain a continuity throughout has not been sufficiently attended to. In *Cymbeline*, for instance, the principal interest arises out of the unalterable fidelity of Imogen to her husband under the most trying circumstances. Now the other parts of the picture are filled up with subordinate examples of the same feeling, vigorously modified by different situations and applied to the purposes of virtue or vice. The plot is aided by the amorous importunities of Cloten, by the tragical determination of Iachimo to conceal the defeat of his project by a daring imposture, the faithful attachment of Pisanio to his mistress is an affecting accompaniment to the whole, the obstinate adherence to his purpose in Belarius, who keeps the fate of the young princes so long a secret in resentment for the ungrateful return to his former services, the incorrigible wickedness of the Queen, and even the blind, uxorious confidence of Cymbeline, are all so many lines of the same story, tending to the same point. The effect of this coincidence is rather felt than observed, and as the impression exists unconsciously in the mind of the reader, so it probably arose in the same manner in the mind of the Author, not from design, but from the force of natural association, a particular train of feeling suggesting different inflections of the same predominant principle, melting into and strengthening one another like chords in music.

The characters of Belarius, Guiderius, and Arviragus and the romantic scenes in which they appear are a fine relief to the intrigues and artificial refinements of the court from which they are banished. Nothing can surpass the wildness and simplicity of the descriptions of the mountain life they lead. They follow the business of huntsmen, not of shepherds, and this is in keeping with the spirit of adventure and uncertainty in the rest of the story, and with the scenes in which they are afterwards called on to act. How admirably the youthful fire and impatience to emerge from their obscurity in the young princes is opposed to the cooler calculations and prudent resignation of their more experienced counsellor! How well the disadvantages of knowledge and of ignorance, of solitude and society are placed against each other.

SCHLEGEL (p. 183) *Cymbeline* is also one of Shakespeare's most wonderful compositions. He has here connected a novel of Boccaccio with traditionary tales of the ancient Britons reaching back to the times of the first Roman Emperors, and he has contrived, by the most gentle transitions, to blend together into one harmonious whole the social manners of the latest times with heroic deeds, and even with appearances of the gods. In the character of Imogen not a feature of female excellence is forgotten: her chaste tenderness, her softness, and her virgin pride, her boundless resignation, and her magnanimity towards her mistaken husband by whom she is unjustly persecuted, her adventures in disguise, her apparent death, and her recovery form altogether a picture equally tender and affecting. The two Princes, Guiderius and Arviragus, both educated in the wilds, form a noble contrast to Miranda and Perdita. Shakespeare is fond of showing the superiority of the innate over the acquired. Over the art which enriches nature he somewhere says there is always a higher art created by nature herself. As Miranda's unconsciousness and unstudied sweetness is more pleasing than those charms which endeavour to captivate us by the brilliant decoration of the most refined cultivation, so in these two young men to whom the chase has given vigor and hardihood, but who are unacquainted with their high destination, and have been always kept far from human society, we are equally enchanted by a naïve heroism which leads them to anticipate and to dream of deeds of valour, till an occasion is offered which they are irresistibly impelled to embrace. When Imogen comes in disguise to their cave, when Guiderius and Arviragus form an impassioned friendship with all the innocence of childhood for the tender boy, in whom they neither suspect a female nor their own sister, when on returning from the chase they find her dead, 'sing her to the ground,' and cover the grave with flowers—these scenes might give a new life for poetry to the most deadened imagination. If a tragical event is only apparent, whether the spectators are already aware of this or ought merely to suspect it, Shakespeare always knows how to mitigate the impression without weakening it: he makes the mourning musical, that it may gain in solemnity what it loses in seriousness. With respect to the other parts, the wise and vigorous Bellarius, who after living long as a hermit again becomes a hero, is a venerable figure, the dexterous dissimulation and quick presence of mind of the Italian, Iachimo, is quite suitable to the bold treachery which he plays, Cymbeline, the father of Imogen, and even her husband, Posthumus, during the first half of the piece are somewhat sacrificed, but this could not be otherwise, the false and wicked Queen is merely an instrument of the plot, she and her stupid son, Cloten (the only comic part in the piece), whose rude arrogance is portrayed with much humor, are got rid of by merited punishment before the conclusion. For the heroic part of the fable, the war between the Romans and Britons, which brings on the conclusion, the Poet in the extent of his plan had so little room to spare that he merely endeavors to represent it as a mute procession. But to the last scene, where all the numerous threads of the knot are untied, he has again given its full development, that he might collect the impressions of the whole into one focus. This example and many others are a sufficient refutation of Johnson's assertion that Shakespeare usually hurries over the conclusion of his pieces. He rather introduces a great deal which, for the understanding of the dénouement, might in a strict sense be spared, from a desire to satisfy the feeling. Our modern spectators are much more impatient than those of his day to see the curtain drop when there is nothing more to be determined.

(p. 250) The commentators of Shakespeare, in their attempts to deprive him



of parts of his works or even of whole pieces, have for the most part displayed very little of the true critical spirit. Pope, as is well known, was strongly disposed to declare whole scenes for interpolations of the players, but his opinions were not much listened to. However, Steevens still accedes to the opinion of Pope respecting the apparition of the ghosts and of Jupiter in *Cymbeline* while Posthumus is sleeping in the dungeon. But Posthumus finds on waking a tablet on his breast, with a prophecy on which the dénouement of the piece depends. Is it to be imagined that Shakespeare would require of his spectators the belief in a wonder without a visible cause? Is Posthumus to dream this tablet with the prophecy? But these gentlemen do not descend to this objection. The verses which the apparitions deliver do not appear to them good enough to be Shakespeare's. I imagine I can discover why the Poet has not given them more of the splendour of diction. They are the aged parents and brothers of Posthumus, who, from concern of his fate, return from the world below, they ought consequently to speak the language of a more simple olden time, and their voices ought also to appear as a feeble sound of wailing, when contrasted with the thundering oracular language of Jupiter. For this reason Shakespeare chose a syllabic measure which was very common before his time, but which was then getting out of fashion, though it still continued to be frequently used, especially in translations of classical poets. In some such manner might the shades express themselves in the then existing translations of Homer and Virgil. The speech of Jupiter is, on the other hand, majestic, and in form and style bears a complete resemblance to the Sonnets of Shakespeare.

Nothing but the incapacity of appreciating the views of the Poet, and the perspective observed by him, could lead them to stumble at this passage.

W. W. LLOYD (Singer's ed., vol. x, p. 499) Sooth to say, I have never been disposed to number *Cymbeline* among the chiefest works of its Author, even while asserting its origin for his ripend art, to do so would be to wrong the perfections of works of larger scope, of deeper interest, of nobler capabilities of concentration and development. In this respect I would compare it with *Timon of Athens*, which remains like a statue half sculptured from the block, and left so on account of a natural flaw that would make further labour thrown away. The elaboration of *Cymbeline* is much more extensive and much nearer to completeness, but still I believe it incomplete, and from the same feeling and conscience not to mask an essential weakness by gauds of ornament or false declamation. *Cymbeline*, from whom the play takes its name, is the personage in whom all the lines of interest from both the plots cross and converge, but he is far too weak and vacillating to assert the dignity of the other drama to which he lends his name, as of the same stamp as the other dramas with personal titles,—as the regal plays generally, or as *Hamlet*, as *Lear*, *Othello*, or *Macbeth*. Management, sequence, and development dominate over characterisation, and the highest creative power which we know to be in Shakespeare is never throughout the play in highest manifestation.

In *Cymbeline*, also, we may note what has presented itself in the plays of admitted inferiority: a recurrence of hints of motive and character that are fully worked out in more perfect pieces. This is sometimes an anticipation, but sometimes a memory; and possibly the appearance that Iachimo is a first idea of Iago, and Posthumus the crude conception of the passion of Othello, as *Cymbeline* of the weakness and tyranny of *Lear*, may be but fallacious. Indeed, the thought has sometimes occurred to me that Shakespeare indulged himself designedly in this drama in playing with the same motives in less severe combination, and in falling

back for relief, after the tension of his great tragic actions, upon the milder harmonies that might be evoked as truly from the self-same themes)

BAYNES (p 132) In the three dramas belonging to Shakespeare's last period or, rather, which may be said to close his dramatic career, the same feeling of severe but consolatory calm is still more apparent. If the deeper discords of life are not finally resolved, the virtues which soothe their perplexities and give us courage and endurance to wait, as well as confidence to trust the final issues,—the virtues of forgiveness and generosity, of forbearance and self-control,—are largely illustrated. This is a characteristic feature in each of these closing dramas, in the *Winter's Tale*, *Cymbeline*, and the *Tempest*

WEISS (p 237) Why, if Shakespeare endowed [Imogen] with this penetration does she not at a glance unmask Iachimo when he comes pretending that Posthumus has been false to her in exile, and proffering himself that she may take revenge in kind? Because she has such a heart of trust in her husband that both her ears cannot hastily abuse it. The conflict between Iachimo's counterfeit news and her loyal memory occupies the whole field of her being, and keeps out the base design. She listens to Iachimo with ears attuned by the high praises which her husband sends by letter to introduce a friend 'of the noblest note'. Iachimo is the creature of her husband's admiration, sent to be admired, suspicion disarmed in advance, not a sentry left on duty before her frankness. His hints of a dishonorable purpose cannot be taken by a mind that is unable to conceive dishonor. So her absolute spotlessness drives him to the plainest speech, for such an artless and unconscious woman never tasked his lips before. When the revelation comes, like a hideous scrawl of flame across her clear firmament in the very high noon of her confiding, the heaven of purity rains down at once, and there he is, swimming for life in the flood of her disdain. Then he saw womanhood in one 'awe-inspiring gaze' that might have prompted Shelly to exclaim, 'Her beams anatomize me, nerve by nerve, And lay me bare, and make me blush to see My hidden thoughts'

What an angelic impossibility of hearing is Imogen's! She has nothing that ever dreamed to itself of the covert meaning of his words. Without a second's interval of parley, not even time enough for natural astonishment, one peremptory instant annihilates his hope.

It is not every woman, even of the irreproachable kind, who wields so prompt a lightning of her chastity. And here Shakespeare has marked the difference between unconsciousness and prudery. I think that Isabella would have understood Iachimo much earlier, for the matter of her virtue was constantly in her thoughts, as a thing to be guarded against an undermining world. Her indignation is voluble, and she undertakes to reason in a priggish fashion with Angelo. But Imogen simply calls her servant that Iachimo may be taken in an instant out of the room. Many a woman whose life has been without a stain is still less intolerant than Isabella, and more complaisant than Imogen. Race and climate are largely implicated in these natural differences.

When Madame de Sevigne heard of her husband's infidelities it was through the interested malice of her cousin, Bussy-Rabutin, who was in love with her. He proposed that she should so be revenged. 'I will go halves in your revenge, for, after all, your interests are as dear to me as my own.' She quietly replied 'I am not so exasperated as you think.'

Iachimo said, 'Revenge it. I dedicate myself to your sweet pleasure, And will continue fast to your affection.'

Imogen's white heat of honor shrivels up the wit of the French lady Her mind can make but one motion, to cry out, 'What ho, Pisanio!' 'Away!—I do condemn mine ears, that have So long attended thee'

'Thou solicit'st a lady that disdains Thee and the devil alike'

Iachimo now pretends that he was only making trial of her by a false report and by a counterfeited overture,—and for the sake of the love he bore her husband This is quite enough her frankness returns as suddenly as it was dismissed For, as Iachimo well said, 'The gods made you, Unlike all others, chaffless'

And that is a statement of the limit placed by Nature to her womanly shrewdness of observation

DRAKE (p 466) [quotes Dr Johnson's remarks on this play, and thus comments] Of the enormous injustice of this sentence nearly every page of *Cymbeline* will, to a reader of any taste and discrimination, bring the most decisive evidence That it possesses many of the too common inattentions of Shakespeare, that it exhibits a frequent violation of costume, and a singular confusion of nomenclature cannot be denied, but these are trifles light as air when contrasted with its merits, which are of the very essence of dramatic worth, rich and full in all that breathes of vigour, animation, and intellect, in all that elevates the fancy and improves the heart, in all that fills the eye with tears or agitates the soul with hope and fear

In possession of excellences, vital as these must be deemed, cold and fastidious is the criticism that, on account of irregularities in mere technical detail, would shut its eyes upon their splendour Nor are there wanting critics of equal learning with and superior taste to Johnson who have considered what he has branded with the unqualified charge of 'confusion of manners,' as forming, in a certain point of view, one of the most pleasing recommendations of the piece Thus Schlegel, after characterising *Cymbeline* as one of Shakespeare's most wonderful compositions, adds, 'He has here connected a novel of Boccaccio with traditionary tales of the ancient Britons reaching back to the times of the first Roman Emperors, and he has contrived, by the most gentle transitions, to blend together into one harmonious whole the social manners of the latest times with the heroic deeds, and even with appearances of the gods' It may also be remarked that, if the unities of time and place be as little observed in this play as in many others of the same poet, unity of character and feeling, the test of genius, and without which the utmost effort or art will ever be unavailing, is uniformly and happily supported

✓Imogen, the most lovely and perfect of Shakespeare's female characters, the pattern of connubial love and chastity, by the delicacy and propriety of her sentiments, by her sensibility, tenderness, and resignation, by her patient endurance of persecution from the quarter where she had confidently looked for endearment and protection, irresistibly seizes upon our affections, and when compelled to fly from the paternal roof, from 'A father cruel, and a step-dame false, A foolish suitor to a wedded lady, That hath her husband banished,' she is driven to assume, under the name of Fidele, the disguise of a page. we follow her footsteps with the liveliest interest and admiration

(p 468) Of this latter character [Cloten] the constitution has been thought so extraordinary, and involving elements of a kind so incompatible, as to form an exception to the customary integrity and consistency of our Author's draughts from nature. But the following passage from the pen of an elegant female writer will prove that this curious assemblage of frequently opposite qualities has existed, and no doubt

did exist in the days of Shakespeare 'It is curious that Shakespeare should, in so singular a character as Cloten, have given the exact prototype of a being whom I once knew The unmeaning frown of the countenance, the shuffling gait, the burst of voice, the bustling insignificance, the fever and ague fits of valour, the forward tetchiness, the unprincipled malice, and, what is more curious, those occasional gleams of good sense, amidst the floating clouds of folly which generally darkened and confused the man's brain, and which, in the character of Cloten, we are apt to impute to a violation of unity in character, but in the sometime Captain C——n I saw that the portrait was not out of nature'

✓ Poetical justice has been strictly observed in this drama the vicious characters meet the punishment due to their crimes, while virtue, in all its various degrees, is proportionably rewarded The scene of retribution, which is the closing one of the play, is a masterpiece of skill, the development of the plot, for its fullness, completeness, and ingenuity, surpassing any effort of the kind among our Author's contemporaries, and atoning for any partial incongruity which the structure or conduct of the story may have previously displayed)

H S BOWDEN (p 366) In its lessons *Cymbeline* has several points of comparison with *Measure for Measure* Thus, (Belarius's whole theory of political justice, expressed in the words 'beaten for loyalty excited me to treason' (V, v), is merely a subtle variation of the 'Like doth quit like' of the former play, and the theory of truth, falsehood, and fidelity is absolutely the same, as the quotations given sufficiently testify) But the object of the play goes beyond that of *Measure for Measure* The latter play only ventured to urge the suppression of the penal laws by royal prerogative, *Cymbeline* recommends a reconciliation with Rome on certain concessions affecting the tribute and the franchise or liberties of the people, which Simpson takes to refer to the vexed question of Peter's pence, the provisos, and the temporal suzerainty<sup>1</sup>

To the obvious objection that the grievances enumerated would apply only to the early Roman sway over Britain, and not at all to the Roman question such as it existed in the days of James I, it is answered, first, that according to Shakespeare's doctrine plays ought to take the stamp of the age, and exhibit the pressure of the time Next, that the current Roman question in those days was of such paramount importance that common audiences could admit no other idea, and that all references to Rome were considered to allude more or less plainly to the circumstances of the day/ This is clear by the prologue spoken by Envy in Ben Jonson's *Poetaster* 'The scene is? ha! Rome? Rome? Rome? O my vexed soul How might I force this to the present state? Are there here no spies who—could wrest Pervert, and poison all they hear and see with senseless glosses and allusions?'

Catholics as well as Protestants saw in Imperial Rome an image of the Papacy, and the two failures of Caesar were a commonplace of the day After the failure of the Armada, Father Parsons reminded the Catholics that Julius and Henry VII had both been unlucky in their first attempts, though they afterwards became lords of the country 'The children of Israel (too) were twice beaten with great loss in the war they had undertaken by God's express command against the Benjamites it was not till the third attempt that they were successful' And the attitude of James at that time was such as to encourage the belief that reconciliation with Rome was by no means impossible Thus he told a prince of the House of Lorraine who visited him, not without the knowledge of Paul V, that after all there was but little difference between the two confessions He thought

his own the better, and adopted it from conviction, not from policy, still he liked to hear other opinions, and, as the calling of a council was impossible, he would gladly see a convention of doctors to consult on the means of reconciliation. If the Pope would advance one step, he would advance four to meet him. He also acknowledged the authority of the holy Fathers, Augustine was to him of more weight than Luther, Bernard, than Calvin, nay, he saw in the Roman Church, even in that of the day, the true Church, the mother of all others, only she needed purification. He admitted in confidence that the Pope was the head of the Church, the supreme Bishop.

Whether or no there be a political allegory in *Cymbeline*, the religious allusions are again on the Catholic side. Imogen is the ideal of fidelity, and of religious fidelity—to be deceived neither by the foreign impostor who comes to her in her husband's name, nor by the ennobled clown who offers himself under the Queen's protection. 'Stick to your journal course,' she says to her brothers, 'the breach of custom is the breach of all' (iv, 2). And she adheres to the old customs, the new gods of the Cloten dynasty had forbidden prayers for the dead, and the beads were baubles, and the rosary, with its 'century of prayers,' but a vain repetition in her eyes. Yet she begs Lucius to spare her till she had bedecked her husband's supposed grave, 'And on it said a century of prayers Such as I can, twice o'er' (iv, 2).

SNIDER (II, p. 83). The entire action, accordingly, will be divided into three parts or movements. (The first movement portrays the world of conflict and disruption, which had its center at the court of Cymbeline. Family and State are in a condition of strife and wrong, the union of Posthumus and Imogen, representing the Family, has to endure a double collision—from within and from without, Britain, representing the State, is involved in a war with a foreign power.) This movement, therefore, exhibits struggle and contradiction on all sides, because of such condition of things there will necessarily result a flight from the world of institutions to a primitive life. Hence we pass to the second movement, which is the Idyllic Realm—(the land of peace and harmony, inhabited by hunters, and far removed from the conflicts of the time. But this narrow existence will disintegrate from within, and will be swallowed up in the conflict from without.) The third movement, therefore, is the Restoration, involving the repentance of those who are guilty, the return of those who have been wrongfully banished—in general, the harmony of all collisions of Family and State.)

(The presupposition of the action is the love and marriage of Posthumus and Imogen.) It is in the highest degree a rational union, the characters of husband and wife seem just fitted for one another. (Moral worth, strong emotion, intellectual gifts, are all present. Posthumus had been instructed in every kind of knowledge, he is also endowed with the fairest exterior and noblest manners.) But that which he lacks is a long line of noble ancestry, though his father and brothers had rendered the most important services to their country—in fact, his entire family had perished, directly or indirectly, in its defense, and he had been left an orphan. This untitled origin, then, is the sole ground of objection to him, the play emphasizes the conflict between birth and intelligence. Imogen, the daughter of the king, has chosen him in preference to the degraded and half-witted nobleman, Cloten, against the will of her father and against the plans of her step-mother. Her choice, however, meets with the secret, but unanimous, approval of the courtiers. Now, to break this union so true and so deep, the most powerful instrumentalities are brought forward in the course of the play. But particularly the

wife, Imogen, is subjected to the sorest trials, and passes through them in triumph—nothing can undermine her devotion. Here we see the inherent necessity for the restoration and final union of the pair, since the Family reposing on so deep and rational a basis cannot be destroyed without violence both to thought and to our most sacred emotions.

Against the marriage of Posthumus and Imogen there is a double assault, giving what may be named the external and internal collision, in which there is an attempt to destroy the union of the married pair by force—by violent separation.

(p. 85) The Queen, however, is the lever of the whole action, and her great object is to place her son upon the throne. She is the perfection of cunning and ambition. The Queen is, therefore, the villain of the play, and assails the subsisting ethical relations.

Cloten, her son, is the type of the brutalized nobleman, indulging in every species of degrading amusement. He is the designed contrast to Posthumus in all respects, a rational union with him is impossible—at least to a woman of the character of Imogen. These are the three persons who assail the marriage, in the very beginning of the play Posthumus has to flee, being banished by the King; Imogen, the wife, is left alone to withstand the anger of her father, the machinations of her step-mother, and the rude courtship of Cloten.

(p. 86) With the departure of Posthumus the separation is accomplished, external force has thus disrupted the members of the Family. Still, they are one in emotion though far apart in space. Now comes the internal collision—the bond of emotion which unites husband and wife is to be assailed. This assault, if successful, must destroy the foundation of marriage, which is based upon the fidelity of each party. Let either man or wife be brought to believe that the other is untrue, the emotional unity upon which the Family reposes is destroyed.

(p. 87) The assault upon Imogen has, therefore, failed, her confidence in her husband is unimpaired, the wily Italian has not succeeded in destroying the union in her bosom.

Next comes the assault upon Posthumus. Iachimo returns to Rome, the trick of concealment in the chest has furnished him with certain kinds of evidence, which he employs to the best advantage. No doubt the chain of suspicious circumstances was very strong, it convinces the impartial Philano, but it ought not to have convinced a husband who was ~~very~~ partial towards his wife, and who firmly rested on the belief in her fidelity. Thus Iachimo succeeds with the husband, though he failed with the wife, as regards Posthumus, the confidence upon which the Family reposes is destroyed.

(p. 88) But Pisanio has not lost confidence in the integrity of his master, and he, the skillful mediator, proposes still to save the Family, though its members despair. He tells her that she must disguise herself and take service with the Roman Lucius till she finds out the truth concerning her husband. Imogen accedes, for it is her deepest principle to maintain the union—to be true to the Family through all adversity.

Thus we behold the bond of union between Posthumus and Imogen in almost complete disruption—suspended, as it were, by a single thread. First, external violence separated husband and wife—Posthumus has to leave the Court, and Imogen remains behind. Then comes the internal attack, which aims at undermining their emotional unity. With Imogen it fails, but succeeds with Posthumus, and, finally, the wife becomes aware of the alienation of the husband.

Such are what were before called the external and internal collisions of the Family Only Imogen remains faithful to the union, though assailed from without and from within The beauty of her character lies in this devotion to the highest principle of her sex Against parent, against the most powerful enemies, and, finally, against the very husband who rejects her, does she assert her unconquerable fidelity to the Family, and in the end saves it from destruction)

The second thread of this movement is the conflict between the two States, though it is much less prominent than the first thread (Britain had ceased to pay tribute to Rome, and an ambassador is sent to demand it, the refusal of Britain causes war to be declared It is national independence against foreign subjugation The King announces the right of revolt, and asserts the duty of maintaining the ancient laws of the land) But the chief instigator and active supporter of the rebellion is the Queen, without her strong will the weak King could not have been brought to undertake such an enterprise It must be said that her conduct in this case is not only defensible, but noble, she appears as the champion of nationality against the greatest power in the world Even Cloten is arrayed on the same side—not from any merit in him, perhaps, but through the influence of his mother. Her motive was doubtless selfish, she wanted to possess absolute authority for herself and for her son as successor to the crown Still, it is in itself a noble ambition to desire to rule over a free country

Here occurs the great jar to our ethical feeling which has always been felt in this play, notwithstanding its power and beauty The wicked Queen, who, on the one hand, assails the Family in its loftiest and purest manifestations, on the other hand vindicates the State, the highest ethical institution of man What, therefore, is to be her fate? She ought not to live—she ought not to die, she is a contradiction which runs through the entire play and blasts its effect Nor can she be called a tragic character, which goes down in the conflict of institutions, for her support of the State in no way necessitates her hostility to the Family To the class of villains she rather belongs—those whose nature it is to defy all ethical principles. We feel the discord, the double pathos of her character, from this time forward The Poet undoubtedly seeks to condemn her as the enemy of the true marital relation, but, then, on the other side, she stands the main supporter of national independence When it is added that the drama ends with undoing the whole work of the Queen—that not only the sundered pair are restored to one another, but also Britain returns to the Roman allegiance, and the nationality is destroyed—we see how deep is the violence done to the feelings of an audience—especially of a British audience (This play has never been popular, compared with most of Shakespeare's pieces, and never can be, for the reasons just given There is no other work belonging to the Poet which shows so great a discord in his Ethical World)

Such is the portraiture of the first movement—the realm of conflict—from which we pass to the second movement, or the Idyllic Land The Poet has here introduced a new variety of inhabitants, namely, (the hunters, corresponding to the shepherds of *Winter's Tale* and *As You Like It*) But the transition is not so decided, this world is not marked off so plainly here as in other plays

(p 91) (a) The Hunter World is the contrast to the Court, and it logically springs from the latter, which has become intolerable as the abode of man .

(p 92) (b) Imogen, fleeing from the Court, comes to its opposite—this idyllic land—and is most kindly received by its inhabitants

(p 93) The second thread is also introduced into this Hunter Land, namely,

the collision between the Roman and British states. It necessarily swallows up the idyllic realm, which has always a tendency to return to society.

(p 94) Next comes the third movement—the Restoration—which will bring all the separated and colliding elements of Britain into harmony. The external means for accomplishing this purpose has already been stated to be the war with Rome. Connected with it, in one way or another, are all the characters for whom reconciliation is prepared.

(p 95) The battle, being only an external instrumentality, is of minor importance, hence the Poet does not dwell upon it, but has it pass before our eyes rapidly in the form of pantomime. The point, however, which is of the highest significance is the internal ground for the return and salvation of the different characters. They who have done wrong can be saved only through Repentance, they must as far as possible make their deed undone. There are at least three persons who manifest contrition for their conduct—Posthumus, Iachimo, and the King. But the worst character of the play, the Queen, will not, or cannot, repent, at least her repentance is of that kind which does not purchase reconciliation, for she 'Repented The evils she hatched were not effected'. Her violation of the ethical world has taken such deep possession of her nature that it could not be cast off—renunciation of ambition and crime means death.

The chief of the repentants is Posthumus. He supposes that his order to kill Imogen has been fulfilled by Pisanio, he is full of the deepest tribulation for his hasty action. Though he is not yet aware of the innocence of Imogen, he nevertheless repents of his command, for thus she has not had the opportunity to repent. He courts death, he would gladly offer up his own life as an atonement for his deed. Repentance can go no further. When the individual is ready to sacrifice his existence, what more can he give? Posthumus seeks death from both Romans and Britons, but his wish is not fulfilled—he still lives. It is evident that he has made his deed undone as far as lies in his power, the sorrow within and the action without indicate the deepest repentance.

(p 96) Here the Poet might stop, for he has amply motivated the reunion of Posthumus and Imogen, which will hereafter take place. But he has chosen to go further, and to give a detailed representation of the above-mentioned reconciliation in another form—to present a literal image of the repentant soul harmonizing itself with the rational principle of the Universe. 'He falls asleep and dreams, his dream is of forgiveness.'

(p 97) This passage, including the dream of Posthumus and his conversation with the jailers, has often been condemned for its manifold defects, and sometimes declared not to be the work of the Poet. That its literary merit falls below the average literary merit of Shakespearian composition is hardly to be denied, that it is not strictly necessary to the development of the action is also true, since the repentance already manifested by Posthumus logically involves restoration. The example of the Poet may also be cited, for, though he has often employed Repentance in other dramas, he has nowhere introduced such an intercession of divinity to secure its results. Still, even if it is not absolutely requisite for the action, the plea may be made in its favor that it gives an imaginative completeness to the mediation. Deity is introduced in person, manifesting grace for repentance. It is thus the most profound Christian doctrine in a heathen dress, and this dress is taken, instead of the real Christian dress, for the purpose of avoiding the charge of blasphemy. To bring God upon the stage, pardoning the repentant sinner, would be a pretty hazardous undertaking. Such a liberty may be taken with an old,



worn-out Greek divinity, though even this procedure is not strictly that of the drama, which should exhibit man as determined from within, and not from without. 'But the introduction of the tablet, with its prophetic inscription and its interpretation, is not only useless, but also ridiculous.' The authorship of the entire passage, however, cannot well be taken away from Shakespeare, in the absence of positive testimony, though one may wish it were not his. (It is also jointed too closely into the rest of the Act to pass for an external interpolation.)

(The second of these repentants is Iachimo, who has been guilty of defaming a pure woman, and destroying the internal bond of union of the Family. He also has come with the Roman army, his first declaration is sorrow for his wrong. The main ground of his change seems to lie in the fact that he has lost his former valor, the guilty soul paralyzes the strong arm, he is vanquished by one who seems to him to be a mere peasant.) Before the King and the entire company he confesses his deed, and, finally, asks for death at the hands of Posthumus, whom he so deeply wronged. Thus his repentance has carried him to the point of a necessary reconciliation, he has offered for it the highest possible price, namely, his own life. At this price it cannot be withheld—for how could his punishment obtain more? The character of Iachimo, as well as that of Posthumus, is not tragic, their complete repentance, going so far as to make a voluntary sacrifice of their own existence for their wrongs, forestalls the tragic end, since the latter, at most, could exhibit their lives taken for their guilt. Repentance is the mind's sacrifice, it is the individual sitting in judgment upon his own act, and condemning himself, even to death.)

(p. 98) (The King also repents of his conduct toward Imogen, and is reconciled with Belarius. Thus his two great acts of wrong are undone, the two deeds which disrupted his family—one of them causing the loss of his sons, the other the loss of his daughter—are recalled. The result is, sons and daughter are restored to him, and his family is once more united. But not only the Family but also the State is restored from its internal disruption.)

(p. 99) The critics have not been very satisfactory in their views of this play. To determine its true nature has evidently given them great difficulty, and, as a consequence, they have employed to designate it certain high-sounding phrases, which, however, add very little to our knowledge. (It has been called a dramatic novel, mainly on account of the supposed loose connection of the unwieldy number of its incidents and characters, it has also been called a dramatic Epos, chiefly because of the introduction of Jupiter in the last Act. The idyllic element, too, has been declared to be foreign to the action and unusual in the drama. In general, this play is considered peculiar in its kind among the works of Shakespeare.) But the Poet has elsewhere frequently employed epical elements, and (to say that *Cymbeline* is the most loosely connected and the most varied of all his plays is a hazardous statement.) If the preceding analysis has been successful, it has shown that the drama before us has the same unity, the same fundamental thought, and the same essential structure as the other mediated dramas of the ideal class. Let the reader make the comparison, and he will find fundamentally the same general movement in all of them, and will have revealed to himself one of the deepest principles of Shakespearean art.

A. C. SWINBURNE (p. 227) The passion of Posthumus is noble, and potent the poison of Iachimo, *Cymbeline* has enough for Shakespeare's present purpose of 'the king-becoming graces', but we think first and last of her who was 'truest

speaker' and those who 'called her brother, when she was but their sister, she them brothers, when they were so indeed' The very crown and flower of all her father's daughters,—I do not speak here of her human father, but her divine,—woman above all Shakespeare's women is Imogen (As in Cleopatra we found the incarnate sex, the woman everlasting, so in Imogen we find half-glorified already the immortal godhead of womanhood) I would fain have some honey in my words at parting—with Shakespeare never, but for ever with these notes on Shakespeare, and I am, therefore, something more than fain to close my book upon the name of the woman best beloved in all the world of song and all the tide of time, upon the name of Shakespeare's Imogen

EDWARD ROSE (*Sh Soc Transactions*, 1880-86, p 1) I shall, indeed, endeavour to sketch the effect upon many different personages of sudden emotion, but I shall look upon their characters not as many and diverse, but as essentially only two—as modifications (or, more rarely, pure examples) of two great opposing types the men who are habitually self-conscious, given to analyse their own minds and deeds, and the men who are not

In real life we know too little of people to be able unhesitatingly to classify any but the most striking examples of a type, we have, it is true, the manners and faces of men from which to estimate their natures, and we have a few—generally the most casual and unimportant—of their actions, but this is all In Shakespeare we have, if not their whole lives, yet (in the case of his greatest characters) almost all that is essential, stripped of much that, while merely accidental, is very puzzling, and we have the clearest statement of the one great act of each man's life, with all its causes and consequences fully set out From a collection of such examples as these, made by an observation so vast and a judgment so true, we ought to be able to deduce general rules such as could hardly be obtained from the particulars of real life, multitudinous and confused

Yet, to make clear what I mean, I should like to mention one or two characters in real life which impress everyone, I believe, as almost pure types of the two classes I have named In the class of simple direct minds, acting from obvious motives and with a minimum of self-consciousness, must surely come those of John Bright, of Darwin, of the late Duke of Wellington, and of a vast mass of undistinguished people, some dull, some hard, some exquisitely innocent, some marvellously selfish These people vary as much as angel from devil, yet there is about them all a certain childlikeness, good or bad, a certain self-confidence, useful or dangerous Even Darwin, while he admits most freely that he may be mistaken, had the self-confidence of utter purity, he knows that he is merely telling you what he had seen, honestly, fully, and without *arrière-pensée* or reserve. So the Duke of Wellington did simply what seemed to him his duty, never thinking what it might seem to other men, and so many a man quite unconsciously obeys his own pleasure, his own ambition, or the will of some superior nature who without an effort masters him

Of the opposite kind are many modern poets—Tennyson, Browning, very noticeably the late Arthur Clough—men who constantly look into their own minds, examine their own motives, deliberate, doubt, and change A student of human nature, in the literary sense—a subjective poet—is, in the nature of things, bound to be of this class. Goethe and Byron, though both men of much practical sense, belonged essentially to it—they made it the business of their lives to think, and to express their thoughts they were not among the great *doers* of this world Their fine general powers might have obtained for them a good place among practical

men, but nothing like the rank to which some parts of their faculties would seem to have entitled them. That there have also been men of infinite littleness in this class hardly needs to be said—a tiny intellect eagerly scrutinising itself cannot well be of any calculable value.

Shakespeare, as a purely dramatic poet, had of necessity a nature prone to self-analysis, though his genius was large enough to analyse also nearly every other mind, while it yet noted all natural objects, and constantly kept all things in due proportion. But he made his one great representative character, Hamlet, perpetually self-conscious, hardly doing a single thing mechanically, and I think that the valuable criticism that '*Hamlet* was the only one of Shakespeare's plays' points to a true fact—that Hamlet was intended by Shakespeare as a portrayal of himself, though of himself under strange and unfavorable circumstances.

(p. 16) In his very latest plays, the *Winter's Tale* and *Cymbeline*, he has companion studies of two contrasting characters, under circumstances to a considerable extent the same. Both Hermione and Imogen are accused by their husbands of infidelity, though it is true that the former is impeached in the presence of many people, while the latter is quite alone, except for the faithful servant who bears the news. But Hermione's is evidently a simple and grand nature of unusual strength, which, though fully realizing its position, has force enough to bear with the amplest dignity a terrible trial. For this great soul no personal attack is too heavy to be endured, it is only at the death of her son—following upon a joy so great that she could utter but one word—that, like Hero, and not unlike Othello, she falls into a deadly swoon.

It is not thus that Imogen's curious, imaginative character is affected by such an accusation. She *thinks*, thinks fast and hard, and talks as fast—she makes what is an almost continuous speech of sixty lines. She does not even casually mention Cloten without an elaborate definition of his character—'that harsh, noble, simple nothing.' These are her first words after that silence so often to be noticed in parallel cases in Shakespeare.

Two facts I have not yet noticed which are of considerable importance. The immediate necessity for obvious action—even the opportunity of action—often greatly modifies the result of sudden emotion, acts as a vent for it, and the sharing of emotion with others has also a great effect, not quite easy to define. A good example of both these facts is the behaviour, so strangely alike, of Brutus and Cassius (two most unlike men) immediately after the murder of Cæsar.

An early play and a late one—*King John* and *King Lear*—give curious studies of the effect of sudden emotion on exceptional characters. One is apt to take Constance as a passionate, single-minded woman, and much of the expression of her grief might be held to be merely conventional—such lines as 'O amiable lovely death! Thou odoriferous stench! sound rottenness!' of course remind one at once of Juliet's rhetoric. But if we continue the scene, and examine particularly the famous lines 'Grief fills the room up of my absent child, Lies in his bed, walks up and down with me,' we shall find that Constance's intellect is keenly analysing herself that, intense as her sorrow is, she thinks about it quite as much as she feels it, and that there is little danger of its breaking the o'er-fraught heart, as does the speechless grief of more massive characters.

Lear would need an essay to himself, so I will leave him alone, with this criticism only—that the mad old king, with his intellect, his will, and his animal nature, all strong and all violently wayward, are curiously paralleled in a famous modern man of letters, and that those who would understand the deeds and the emotions

of King Lear cannot find a better clue to them than the Life of Walter Savage Landor

WENDELL (p. 361) Not the least normal thing about the play, too, is the material of which its bewildering plot is composed. Very slight examination will show that *Cymbeline* is a tissue of motives, situations, and characters which in the earlier work of Shakespeare proved theatrically effective. There is enough confusion of identity for a dozen of the early comedies, and the disguised characters are headed, as of old, by the familiar heroine in hose and doublet. Posthumus, Iachimo, and Cloten revive the second comic motive—later a tragic one—of self-deception. At least in the matter of jealousy and villainy, too, Posthumus and Iachimo recall Othello and Iago. In the potion and the death-like sleep of Imogen we have again the death-like sleep of Juliet. In the villainous Queen we have another woman, faintly recalling both Lady Macbeth and the daughters of King Lear. In the balancing of this figure by the pure one of Imogen, we have a suggestion of Cordelia's dramatic value. And so on. If, in some fantastic moment, we could imagine that Shakespeare, like Wagner, had written music-dramas, giving to each character, each situation, each mood, its own musical motive, we should find in *Cymbeline* hardly any new strain.

Looking back at the plays we have considered, only one appears to have been so completely recapitulatory as *Cymbeline*, this is *Twelfth Night*. In almost every other respect, however, the effects of these two plays differ. Among their many differences none perhaps is more marked than their comparative relations to the older works which they recapitulate. (In *Twelfth Night* the old material is almost always presented more effectively than before, in *Cymbeline* it is almost always less satisfactorily handled.) To a reader, and still more to an enthusiastic student, *Cymbeline* has the fascinating trait of at once demanding and rewarding study. On the stage, however, compared with the best of Shakespeare's earlier plays, it is tiresome. For this there are two reasons. (It contains too much,—its complexity of both substance and style overcrowds it throughout, and with all its power it lacks not only the simplicity of greatness, but also the ease of spontaneous imagination. It has amazing cunningness of plot, its characters are individually constructed, its atmosphere is varied and sometimes—particularly in the mountain scenes—plausible, its style abounds in final phrases. Throughout, however, it is laborious. Just as in *Twelfth Night*, for all its recapitulation, one feels constant spontaneity, so in every line of *Cymbeline* one is somehow aware of Titanic effort.)

In brief, then, *Cymbeline* seems the work of a consciously older man than the Shakespeare whom we have known. As such, it takes a different place in our study. In thus placing it, to be sure, we must guard against certainty. At best our results must be conjectural, and we have no external evidence to confirm us.

Always remembering that we may not assert our notions true, however we are free to state and to believe them.

THORNDIKE (p. 135). Such a dénouement [as in *Cymbeline*] is evidently not the natural outcome of a tragedy or a comedy, it is the elaborate climax, in preparation for which the preceding situations have been made involved and perplexing. It is the dénouement of the drama of situations so arranged as constantly to excite and vary the attention of the spectators up to the moment of the final unravelling. As a matter of fact, the dénouement of *Cymbeline* is so ingeniously intricate that it is ineffective on the stage and thereby defeats the purpose for which the ingenuity

was apparently expended. One feels inclined, indeed, to assert with some positiveness that the artistic skill required in managing so elaborate a scene was not exerted without definite purpose. The new technical achievement bespeaks deliberation. Again one feels inclined to conjecture that this artistic effort may have been exerted for the purpose of rivaling similarly heightened dénouements in Beaumont and Fletcher.

Without insisting too much on deliberate rivalry, we may surely say that, just as in the Beaumont-Fletcher romances, the elaborate dénouement is the most marked characteristic of the construction of *Cymbeline*. Entirely unprecedented in the preceding plays of Shakespeare, such heightened construction of the dénouement is practically unprecedented in all earlier Elizabethan plays, it has its only parallel in Beaumont and Fletcher.

Finally, these plays all end happily. Essentially tragic as are the incidents of *Cymbeline*, the first three acts of the *Winter's Tale*, and the Italian story at the basis of the *Tempest*, no one of these stories is carried out to its tragic conclusion. In *Cymbeline* the happy ending is secured by a violation of the most liberal notions of poetic justice, in the *Winter's Tale* the happy ending is deliberately substituted for the tragic one of Greene's novel, and in the *Tempest* the happy ending is expanded into an entire play. In consequence there have been many speculations in regard to Shakespeare's forgiving charity, his reconciliatory temper, and his attainments of a serene, calmly philosophical maturity. These speculations are interesting so far as they express to us the emotional components of the artistic moods in which these plays were composed. The feelings which arise in any artist during creative work must, however, be distinguished from the practical objective circumstances which for most artists, as for Shakespeare, play an important part in determining the subject and form of production. Shakespeare's moods may have had little resemblance to the emotional experiences of Beaumont and Fletcher, but so far as stage representation goes, his romances were tragic-comedies, just as *Philaster* and *A King and no King* were tragic-comedies.

Shakespeare may possibly have written these plays to inculcate forgiveness or serenity of disposition, he certainly did write them to be acted on the stage of the Globe Theater. The happy culmination of tragic circumstances seems likely, then, to have had its origin in a desire to gratify the public. At this time, too, it was a new structural experiment for Shakespeare and an innovation on the practice of his contemporaries, unless it was an adoption of a fashion already successfully set by *Philaster*.

'Of all his women,' says Mrs Jameson, 'considered as individuals rather than as heroines, Imogen is the most perfect.' 'Imogen, the most lovely and perfect of Shakespeare's female characters,' is the comment of Nathan Drake. 'Of all his heroines,' says Charles Cowden Clarke, 'no one conveys so fully the ideal of womanly perfection as Imogen.' 'In the character of Imogen,' says Schlegel, 'no one feature of female excellence is omitted.'

These quotations indicate well enough the impression Imogen gives—she is perfect. Like most perfect people, she is not real, she is idealized, and that is possibly what these critics mean by their perfects. In comparison with the women in the early sentimental comedies—Rosalind, Beatrice, Portia, and Viola—she lacks the details of characterization, the mannerisms which remind us of real persons, and suggest the possibility of portraiture. In comparison with these heroines, an analysis of Imogen's character fails to supply really individual traits, one is thrown back on a general statement of her perfectibility. She is extremely

idealized, or, in other words, the exigencies of the romantic drama required a heroine who should be very, very good, and Shakespeare, by the delicacy and purity of his fancy, by the exquisite fitness of his verse, succeeded in doing just what Beaumont and Fletcher were for ever trying to do with their Bellarios and Aspatias.)

That the methods of characterization are the same may be seen when one examines *Cymbeline* and notes just what Imogen says and does (She is good and chaste and spirited, she resists an attempt at seduction, she wears boy's clothes, she leaves the court in search of her lover, she remains true to him after he has deserted her and sought to kill her, she dies and is brought back to life again, she passes through all sorts of impossible situations to final reconciliation and happiness. In all this there is little trace of an individual character, all this can be duplicated in the stories of Bellano and Arethusa.)

Take, again, what she says. Take, for example, her speeches in the dialogue with Iachimo, read the lines by themselves—'What makes your admiration?' 'What is the matter, trow?' 'What, dear sir, thus raps you, are you well?' 'Continues well my lord? His health beseech you?'—and so on. Manifestly, there is no individuality there. What she says is suited admirably to the situation, but Bellano, Arethusa, or any one of half a dozen of the romantic heroine type might say it just as well. Take, again, the rest of her dialogue with Iachimo, or with Pisanio on the way to Milford Haven, or take her soliloquy on cruel fate, or the one bemoaning her weakness and fatigue, or her speeches in the final act, consider how these speeches spoken by a boy actor would have appealed to an Elizabethan audience. They are part and parcel of the ordinary situations of the romantic drama.

Moreover, even the intense sentimentalization does not produce consistency. The girl who makes some very spirited replies to her father when he interrupts her parting with her lover, the girl who declaims so oratorically to Pisanio when he delivers her lover's letter, the girl who stains her face in the blood of her supposed lover, and the girl who recovers immediately to follow Lucio as a page, are hardly recognizable as the same individual.

Still further, it must be noticed that (the character is presented largely by means of comments and descriptions on the part of others.) The tributes of Iachimo, Posthumus, Pisanio, Guiderius, Averagus do more to create our ideas of Imogen's beauty of character than anything she does or says.

W J COURTHOPE (*History of English Poetry*, IV, p. 134). Though *Measure for Measure* touches almost unprecedented depths of tragic emotion, and though both *Cymbeline* and *The Winter's Tale* contain episodes of the most beautiful and pathetic romance, these plays, as a group, leave the imagination with a sense of something wanting, and cannot, therefore, be counted among Shakespeare's happiest works. At the same time, they are of great historical interest, as throwing light on the gradual transition of his invention from comedy to tragedy.



# INDEX

Abode= <i>to abide</i>	85	Becom'd	432
Absorption 56, 86, 87, 117, 124, 270		Beene, bin	48
Abus'd= <i>deceived</i>	57	Being= <i>abode</i> (?)	68
Ace 125, 126		Bellarus	3
Adder 296		Best 264, 266	
Additions, see <i>Interpolations</i>		“ advice= <i>consideration</i>	30
Affront= <i>attack</i>	368	‘Bin’ for <i>is</i>	129
“ = <i>face</i>	343	‘Blame’ as <i>adjective</i>	252
Againe 421		Bloods, <i>interpretation</i>	8-11
Alexandrine 190, 449		Boccaccio's <i>Decameron</i> as Source of	
Amaz'd= <i>confounded</i>	343	Plot	455ff
A mornings 126, 196		Bold= <i>confident</i>	147
Anacoluthon 17		Boodle on <i>Source of Plot</i>	478
Androns, etymology 157		Book	384
Answer= <i>retaliation</i>	346, 368	Bore in hand= <i>professed</i>	395
Aorist 381		Botany, Shakespeare's knowledge	
Apes 310		of 63, 120, 128	
Approbation= <i>proof</i>	57	Bowden on <i>the Play</i>	505
Arabian-bird= <i>Phoenix</i>	77	Boyl'd stuffe	98
Arme= <i>take up in the arms</i>	340	Braine	393
Arras 117		Brandl on <i>Source of Plot</i>	480
Arviragus, source of name 3		Bravery= <i>defiance</i>	172
As= <i>as if</i>	408, 433	Brawnes= <i>fleshy parts</i>	330
“ = <i>inasmuch as</i>	98	Britaine (country), history 169f, 171,	
“ used like relative	427	172, 173f, 179f, 359	
Assum'd= <i>attained</i>	425	“ The 48, 86	
At first= <i>from the first</i>	56	Brogue= <i>a rude shoe</i>	315
“ point 264		Brouz	268
Attend= <i>await</i>	36	Bugs= <i>terrors</i>	365
“ = <i>wait on</i>	275	Burial customs	323
Attending 199f		By-dependances= <i>side-issues</i>	431
Aubades 127		By-peeping 94, 95	
Averring= <i>avouching</i>	410		
		‘C’ confounded with <i>t</i>	191
Babe 199f, 445		Cadwal, source of name	3
Basiliske 160		Cæsura	448
Bastard, etymology 165f		Carus Lucius	4
Bate= <i>mitigate</i>	189	Calvinistic allusions	28, 35
Baynes on <i>the Play</i>	503	Capell on <i>Source of Plot</i>	462
Beare= <i>bare</i>	121-124	Capitoll, at Rome	94



Capon	109, 110	Country base, a game	361
Carbuncle	409	Courthope on <i>the Play</i>	515
Carle = <i>churl</i>	356f	Covenant	61
Cassibulan	15	Cowslippes	71
Casuall = <i>accidental</i>	56	Crack = <i>boast</i>	408
Cave of Belarius, location	197f	Credit = <i>confidence</i>	102
Chalmers on <i>Date of Play</i>	444f	Creepes acquaintance	47
Checke	199f	Crop	80
Cherubim, spelling	157	Cunobelinus, <i>original of Cymbeline</i>	1
Chiasm, see <i>Respective construction</i>		Curious	105
Child's <i>English and Scottish Ballads</i>	481	Cymbeline, historical account	169f
Chumney-peece	156	"    origin of name	1
Citizen = <i>city-bred</i>	284	"    pronunciation	8
Close = <i>secret, secretly</i>	99	"    weakness of character	22,
Cloten, character	33f, 255		23, 27, 28, 30
"    historical note	1, 2		
Clot-pole	225f	Dalmatians	179
Clowted	315	Dangerous bonds = <i>bonds of indebt-</i>	
Cloyd = <i>burdened</i>	346	<i>edness</i>	186
Cloyes = <i>claws</i>	383	Date of Composition	258, 443ff
Cognisance = <i>token</i>	162	Deeme = <i>estimate</i>	380
Coleridge, classification of plays	445	Deepe	136f
"    on <i>Imogen</i>	498	Defended God	103f
Collection = <i>inference</i>	434	Delicate = <i>ingenious</i>	395
Collier on <i>Date of Play</i>	445f	Dependancie	141
"    on <i>Source of Plot</i>	462, 474f	Derogate	110f
Commit offence	110	Detest	168
Companies = <i>people</i>	293	Diana's Priest	99
Companion, a word of contempt	110	"    Rangers	134
Comparative = <i>proportionable</i>	143	Divine, accent	111, 307
Comparatives, double	102	Douce on <i>Source of Plot</i>	469
Compare = <i>stand comparison</i>	13	Dragons of the night	121
Composition, Date of	258, 443ff	Drake on <i>the Play</i>	504
'Concern' used <i>intransitively</i>	105	Dullard	419
Conclusions = <i>experiments</i>	64	Durfey's Version	481ff
Condition = <i>character</i>	407	Dyce on <i>Date of Play</i>	452
Conduct = <i>escort, guard</i>	247	- <i>ed</i> final omitted	336
Confections = <i>compounded drugs</i>	64	Eglantine	317
Confiners	355	'Either' as <i>monosyllable</i>	304
Conscience = <i>consciousness</i>	119	Elder (tree)	291
Consider = <i>requite</i>	129f	Ellipses	25, 48, 92, 386
Consigne = <i>yield</i>	325	Emperie	97
Constant = <i>gifted with constancy</i>	51	Emperious = <i>imperial</i>	287
Contraction	11	Encounter = <i>meet and punish</i>	96
Conuey'd = <i>steal</i>	18	Entertain = <i>hire</i>	339
Convince = <i>overcome</i>	56	Euriphile	210
Cook'd	386	Even = <i>just, precisely</i>	264
Cornelius	4	Evill contracted to a <i>monosyllable</i>	19
Counsaille = <i>secret confidences</i>	186	Exhibition = <i>pension, salary</i>	97
Counter = <i>abacus</i>	387f		

Exorcisor	325f	Garnett on <i>Date of Play</i>	45off
Experiments, medical	64f	Geeke	380
Extend	14, 45	Genée on <i>Source of Plot</i>	478
Eye-strings	39	Gentle = <i>well-born</i>	288
		Gervinus on <i>Jackmo</i>	491
Fact = <i>evil deed</i>	183	“ on <i>Posthumus</i>	491
‘False’ as <i>verb</i>	134f	Ghesse in = <i>guess in ascertaining</i>	18
Fangled	384	Giants	197
Farre = <i>far</i>	13	Giglet	174
‘Fast’ for <i>fasted</i>	336	‘Gins,’ aphetic form of <i>begin</i>	127
See also <i>Participle</i>		Goat, not Goats	348
Faucit (Helena), Lady Martin, on			
<i>Imogen</i>	437, 495	Halfe-workers	165
Favour	83, 298, 398	Halliwell on <i>Source of Plot</i>	462, 477f
Favours	218	Hand-fast, meaning	70
Fayries	113	Happy = <i>accomplished</i>	243
Fear’d hopes	148	Hare-bell	317
Feate = <i>dexterous</i>	398	‘Hark, Hark the Lark,’ translations of	489
Feated, <i>meaning</i>	16f	Haviour, etymology	213
Feature = <i>proportion of parts</i>	406	Hazlitt on <i>the Play</i>	499
Feminine endings	449	Heart	293
Fetch in = <i>apprehend</i>	302, 304	Hee	13
Fierce = <i>vehement</i>	430	Heires = <i>hairs</i>	144
Fiering = <i>firing</i>	93	Helpes = <i>cures</i>	263
Figure = <i>part enacted</i>	209	Hepthemimeral cæsura	448
Finish = <i>die</i>	394, 432	Her = <i>herself</i>	183
Fit = <i>prepared</i>	243	Hertzberg on <i>Date of Play</i>	449
Fitment	432	Hilding	142
Fleay on <i>Date of Play</i>	450	‘Hum’ confounded with <i>’em</i> or <i>them</i>	202
Fletcher on <i>Imogen</i>	494	Holmshed	169, 171, 172, 179, 359, 444
Flowers, see <i>Botany</i>		Holy duty	20, 21
Fœdærie = <i>a confederate</i>	184	“ = <i>pious</i>	244
For = <i>because</i>	278, 303	Horsemanship, Shakespeare’s knowl-	
“ = <i>in spite of</i>	390	edge of	210
Forbear = <i>withdraw</i>	138	Horse-racing	191f
Fore-say = <i>to will</i>	305	How, how = <i>Ho, ho</i>	23
Fore-stall = <i>deprive</i>	253	Hunter on <i>Date of Play</i>	447
Forlorne	432		
Forman, note on <i>Cymbeline</i>	446	I = <i>ay, aye</i>	314, 358
Fortunes	279	Ignorant = <i>unacquainted</i>	174
Foundations = <i>institutions</i>	263	Illustrious	95, 96
Foyle	141f	Imogen, source of name	5, 6
Franklin = <i>freeholder</i>	192	Imperseverant = <i>most constant</i>	282
‘Furnace,’ as <i>verb</i>	87	Importance = <i>subject, occasion, im-</i>	
Fye, <i>interpretation</i>	76	<i>portunity, instigation</i>	48, 49
		‘In’ for <i>into</i>	270
Game = <i>restore</i>	307	“ for <i>on</i>	269
Gall	21f	Infinitive, complete present	268
Gallicism	292	“ used <i>indefinitely</i>	68, 101, 371
Galowses	390	Ingenuous	309

Ingleby on <i>Date of Play</i>	450	Leonhardt on <i>Date of Play</i>	454
Ingram on <i>Date of Play</i>	449f	“ on <i>Source of Plot</i>	478
Injurious= <i>insulting</i>	176, 295	Levy on <i>Source of Plot</i>	478
Inserted passages, see <i>Interpolations</i>		‘Like’ used <i>impersonally</i>	133
Instinct, accent	308, 430	Limb-meale	163
Intelligence= <i>mental intercourse</i>	336	‘Linger’ as <i>transitive</i>	395
Interpolated <i>s</i> , see <i>s, final</i>		Liver	393
Interpolations 34, 36, 40, 72, 84, 168,		Lloyd on <i>Date of Play</i>	447f
210, 285f, 310, 321, 323f, 374ff		“ on <i>the Play</i>	502
‘Into’ for <i>unto</i>	103	Long= <i>along</i>	419
Irregularous	330	‘Lover’ as <i>feminine</i>	407
Is, absorption of	124, 275	Luds-Towne= <i>London</i>	174f, 297, 437
It, ellipsis of .	386	<i>Macbeth</i> , parallels to <i>Cymbeline</i>	112f, 114, 124
“ for <i>its</i>	240f	Malone on <i>Date of Play</i>	443f
“ indefinite after nouns used as		“ on <i>Source of Plot</i>	462
verbs	208	Manacle	25
Jachimo, origin of name	4	‘Marry’ as <i>monosyllable</i>	20
Jacke, in bowling	108	Mary-buds	128
Jameson, Mrs, on <i>Imogen</i>	492	Masks	241, 361
Jarmen	166	Match= <i>compact</i>	267
Jay of Italy	218	Matter= <i>business</i>	343
Jealousie= <i>suspicion</i>	342	Me= <i>myself</i>	91
Jet= <i>strut</i>	197	Meane= <i>average</i>	189
Journall= <i>daily</i>	284	Meanes	147
Joviall, <i>belonging to Jove</i>	330	Medicinal in active sense	185
Joyne his Honor	14, 15	Meere= <i>pure, unmixed</i>	297
Jump= <i>hazard</i>	389	Mend upon	151
Jupiter, in oath	161	Mervaile= <i>wonder</i>	171
Justicer= <i>a justice</i>	412	Metre 37f, 111, 129, 190, 432	
Kenne= <i>range of sight</i>	263	“ <i>cæsura</i>	448
Kiss the Jacke	108	“ defective 26, 331	
Kitt, of Kingston	462f	“ laws of, disregarded 15f, 145	
Knight on <i>Date of Play</i>	446f	“ mechanical, versus music of	
Knowing= <i>experience</i>	48	“ rhythm 18, 64, 229, 344	
Knowne together	48	“ redundant syllables 448	
Lady, as <i>title of respect</i>	21	Michel on <i>Source of Plot</i>	470f
Langbaine on <i>Source of Plot</i>	455	Minde darke	238
Langush in transitive sense 30, 87, 88		‘Moe’ comparative of <i>many</i>	366
Larouche, <i>Hark, Hark the Lark</i>	489ff	Morgan	2, 3
Lay the leaven	225	Mulier, etymology	435
Leagu’d= <i>folded together</i>	315	Mulmutus	177
Leanes, <i>meaning</i>	69	‘My’ confounded with <i>thy</i>	261
Learn= <i>teach</i>	64	Natural= <i>actual, legitimate</i>	210
Leaven	225	Needle as <i>monosyllable</i> .	32
Leidger= <i>ambassador</i>	71	Negatives, <i>double and triple</i>	46f
Lenox, Mrs, on <i>Imogen</i>	495	‘Neither’ as <i>plural pronoun</i>	322
Leonatus, origin of name . .	2	Nerves= <i>sineus</i>	209

New Shakespeare Society and Date		'Please= <i>so</i> or <i>an</i> ' <i>it please</i>	20
of Plays	449	Plot, Source of	455ff.
Nice-longing	167f	Plural by attraction	45, 154
None so	56	See also <i>s</i> , <i>final</i>	
Note= <i>notice, taking note</i>	344, 346	" preceded by <i>there is</i>	338
Nothing-guift	273	" subject preceded by verb	
Nouns used as verbs	208, 230	in <i>-s</i>	414
Noysome and infectious	65	Polidore	3
Number'd= <i>abounding in numbers</i>	82	Pope on <i>Source of Plot</i>	455
Oath	161	Posthumus, accent	2, 15, 331
'Ods= <i>God's</i>	328	Postures	407
Of= <i>as regards, concerning</i>	349	Preferre= <i>promote</i>	426
Of's	11	" = <i>recommend</i>	131, 339
Ohle on <i>Source of Plot</i>	479	Pregnant	332
One= <i>above all</i>	102	Preposition omitted in relative sen-	
" pronunciation of	312	tence	436
Oppositions= <i>combats</i>	280	Prevent in Latin derivative sense	395
Orbes	429	Primrose, etymology	71f.
Orderly= <i>regular</i>	131	Probable= <i>provable</i>	160
Ord'nance	305	Prone= <i>eager</i>	390
Ore-growne	347f	Pronoun, irregularities	13
Orthography	48	- " redundant	15
Out-craftied	213	Proper= <i>honest, respectable</i>	225f
Out-peere	274	" = <i>own</i>	297
Out-sell	159	" names as adjectives	380
Out-venomed	215	Protection, <i>pronunciation</i>	15
Packing= <i>plotting</i>	255	Prune= <i>to plume</i>	383
Paid= <i>punished</i>	322, 387	Ptolemaic system	429
Painted= <i>described</i>	212	Put on= <i>instigate</i>	350
Painting	218ff	Puts to= <i>imparts, offers, etc</i>	16
Pang'd	230	Puttocke, <i>a bird of prey</i>	29
Pannonians	179	Qualified= <i>possessed of good qualities</i>	51
Pantler	142f	Quarrellous	241
Parallels with <i>Macbeth</i>	112f, 114, 124	Quarter'd fires	346
Parke	173	Quench, <i>intransitive</i>	68
Participle, final <i>-ed</i> omitted	336	Quotations	310
" formed from noun	350	See also <i>Interpolations</i>	
" irregular	432	Raddocke, see <i>Ruddock</i>	
Passable= <i>affording free passage</i>	34	Raps	85
Passage= <i>occurrence</i>	229	Raven's eye	121-124
Peevish= <i>silly, pettish</i>	85f	Ready, double meaning	135f
Penetrate, intransitive	126	Recoyle= <i>prove degenerate</i>	98
Perfect	179, 302	Redundant syllables	448
Phoenix	77	Referr'd in <i>Latin sense</i>	12
Piece= <i>woman</i>	434f	Reflect upon, <i>meaning</i>	78
Pine	290f, 308	Reich on <i>Source of Plot</i>	480
Pittukins= <i>diminutive of pity</i>	328	'Re-inforce' used <i>intransitively</i>	358
Plants, see <i>Botany</i> .		Relative omitted	318

Remembrancer	70	Singular after plural relative	128
'Render' as <i>noun</i>	345	"    by attraction	97, 331
Repetition <i>un-Shakespearean</i>	34	Slavver	94
Report, double meaning	136	Slip= <i>make loose</i>	342
"    = <i>reputation</i>	205	Snider on <i>the Play</i>	506
"    themselves	156	Snuffe, <i>candle</i>	91
Respective construction	170f	Solicity= <i>courtship</i>	131, 132
Restie= <i>indolent</i>	267	Sorrow	421
<i>Return from Parnassus</i> , date	443	Source of Plot	455ff
Revolt= <i>apostacy</i>	96	South-Fog	143, 144
Revolts= <i>revolters</i>	345	Sovereignty= <i>royal dignity</i>	247
Richardson on <i>Imogen</i>	496	Spectacles	82
Rid= <i>cover, clear</i>	191	Spider	296f
Robin-red-breast	318	Sprnghted	144
Romish	101	Sprightly shewes	434
Rose on <i>the Play</i>	511	Spurres	290
'Rouse' as term of venery	209f	Stage directions	91, 233, 356
Ruddock	318	"    setting	196
Rushes	114	"    traverse-curtain	125
		Stage-time	125
<i>s</i> , final	55, 58, 74, 131	Stampe= <i>a stamped coin</i>	373
"    for <i>st</i>	100f, 210	Stamp	166
"    inflection preceding plural sub-		States= <i>persons of high rank</i>	215
ject	414	Statist= <i>statesman</i>	149
Sadness= <i>seriousness</i>	86	Steevens on <i>Source of Plot</i>	462
Scansion, see <i>Metre</i>		Sterve, <i>meaning</i>	61, 62
Scarre	422	Stones of sulphur= <i>Thunderbolts</i>	414
Schenkl on <i>Source of Plot</i>	477	Straight-pight= <i>erect</i>	406
Schlegel on <i>the Play</i>	501	Straine= <i>impulse</i>	229
Scottish Chronicle	444	"    = <i>lineage</i>	285
Scriptures	228	Strange= <i>a foreigner</i>	85
Scruple= <i>doubt</i>	408	"    = <i>a stranger</i>	105
Seare= <i>to cere</i>	24	Stricter= <i>more restricted</i>	372
Season= <i>age</i>	243	Subjection= <i>service</i>	342
"    = <i>give relash to</i>	76	Subjunctive for future	57
Selfe-explication	213	Sulphur, stones of	414
Sense= <i>body</i>	119	Superlatives, double	102
Senselesse, double meaning	133	Sur-addition	15, 182
'Shall' as <i>impersonal verb</i>	320	Sure= <i>faithfully</i>	99
Shall's= <i>shall we</i>	11, 320	Sweete= <i>lover</i>	71
Sharded-beetle	198	Sweet'st	427
'She,' 'Shees,' as <i>noun</i>	40, 83	Swinburne on <i>the Play</i>	510
Shift a shirt	34	Synons	225
'Short' as <i>transitive verb</i>	106		
Shrine	406	'T' confounded with <i>c</i>	191
Silly= <i>simple, rustic</i>	368	Take in= <i>conquer</i>	182
Simpathy= <i>equality</i>	386	"    = <i>subdue</i>	302
Simrock on <i>Source of Plot</i>	469f	Take up= <i>rebuke</i>	108
Simular= <i>specious</i>	410	Tanlings	347
Single oppositions= <i>single combats</i>	280	Targes	392

Taste	423	Ventures = <i>Chance lemans</i>	98
Tautology	22, 74	Verball	139f
Tenantius	15	Verbs formed from nouns	208, 230
Tender over	398	Violets	71
Tent = <i>a probe</i>	233	Voyage upon her	61
'The,' absorption of	56, 68, 87		
The' = <i>them</i>	316	Wake = <i>watch</i>	23off
'There is' preceding plural subject	338	Walke a-while = <i>withdraw</i>	32
Thicke, <i>referring to quantity</i>	87, 189	'Wanton' as noun	284
Thorndike on <i>Date of Play</i>	453f	'Warres' as singular	276
" on <i>the Play</i>	513	Weather = <i>storms</i>	206
Though = <i>because</i>	53	Weazell	241
Thunderstone	325	Weedes = <i>clothes</i>	355
'To'	57	Weiss on <i>the Play</i>	503
" absorption of	117, 270	Wendell on <i>the Play</i>	513
Toad	295	<i>Westward for Smelts</i> as Source of	
Tomboyes	97	Plot	462ff
Touch = <i>wound</i>	341	'What' for <i>what a</i>	314, 348
Transposition	426	Whiles	87
Triall = <i>test</i>	263	Who = <i>whom</i>	102, 208, 294
Trow = <i>I wonder</i>	83	Wing-led	15of
Troylodites	409	Winter-ground	319f
True-man	135	'Wisht,' <i>participle</i> formed from	
Trulles = <i>slatterns</i>	408	noun	350
Twinn'd	80ff	Wit	35
Tyr'd = <i>attired</i>	262f	Witch = <i>male sorcerer</i>	102
Tyre = <i>to dote, gloat</i>	230	Woodman = <i>hunter</i>	267
		Words him	45
Ulrici on <i>Date of Play</i>	448	Wormes of Nyle = <i>asps of the Nile</i>	215
Undergoes = <i>bears without yielding</i>	182	'Wrings' in sense of <i>suffer</i>	273
Ungrammatical remnants	392	Wrying	350
Un-Shakespearian passages, see <i>Interpolations</i>			
Use = <i>service</i>	345	Xenophon of Ephesus as Source of	
Usuries = <i>usages</i>	204	Plot	469
Utterance	179		
		Yardley on <i>Source of Plot</i>	479
Vantage = <i>favorable opportunity</i>	40	Yeares age	26-28
Venery, Shakespeare's knowledge of	210		